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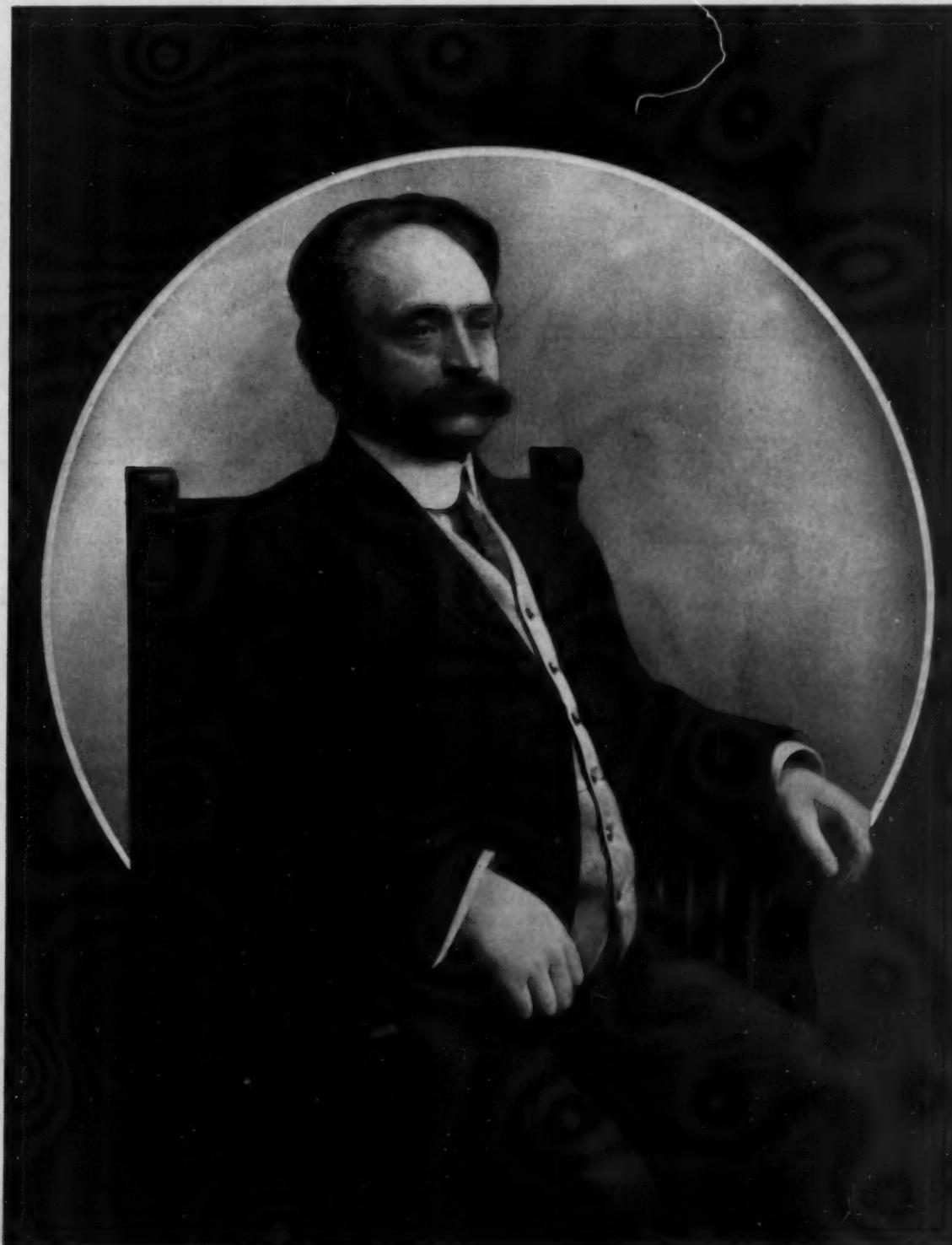
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# MUSICAL COURIER

VOL. LXVIII.—NO. 10.

NEW YORK, WEDNESDAY, MARCH 11, 1914.

WHOLE NO. 1772.

## GLAZOUNOW'S EIGHTH SYMPHONY IN BERLIN.

Nothing New in the Russian Composer's Latest Large Work—Reger Improves as a Writer for Orchestra—Busoni Plays Unfamiliar Liszt Piece—Fiedler's Fine Beethoven Reading.

Jenaerstrasse, 21,  
Berlin, February 20, 1914.

Novelties were not wanting during the week, but the quality, unfortunately, of the new offerings was not on a par with the quantity, although some few compositions of



NORAH DREWETT DURING HER SUMMER HOLIDAY.

real worth were presented. Of interest was Glazounow's symphony No. 8 in E flat, which was heard at a special concert of Slavic compositions given at Blüthner Hall by Emil von Mlynarski, of Warsaw. In his own country, Mlynarski enjoys an enviable reputation, and in Berlin, too, he made an excellent impression as a conductor. The new Glazounow symphony is written in traditional four movement form and it has really nothing new to offer either in the way of structure or thematical contents; nor is the instrumental garb of particular interest, although the orchestration throughout reveals a master hand. The ideas, too, flow easily and smoothly, and the harmonies

never offend the ear. Impulsiveness and a marked individual style are lacking.

Von Mlynarski gave an admirable reading of the symphony. The Blüthner Orchestra played under him with considerable fire and enthusiasm. The other numbers of this program consisted of Tschaikowsky's violin concerto, which received an excellent rendition at the hands of Paul Kochanski, the Polish violinist, and the same composer's "Francesca da Rimini." Von Mlynarski is a conductor of experience and routine, and he moreover possesses superior qualifications as a musician. Fire, passion and impetuosity he does not compass, but he made, on the whole, a most favorable impression.

### SCHEINPLUG LEADS.

A conductor of still greater ability is Paul Scheinplug, who also gave a concert with the Blüthner Orchestra, presenting a Beethoven program. Scheinplug is leader of the Königsberg Symphony Orchestra and also is a composer of considerable note, numerous works from his pen having found their way into the leading symphonic programs of Germany. Scheinplug, in contrast to his Polish confrere, possesses fire, elan and enthusiasm; there is something elemental about his leading, and this potent "something" was not without its influence on both orchestra and audience. While slight details here and there were neglected, his conducting as a whole made an imposing impression. He was heard in Beethoven's fifth and eighth symphonies, while between these two works the triple concerto for piano, violin and cello was played by Robert Kahn, Carl Klingler and Hugo Becker. In spite of its undeniable weaknesses, this triple concerto finds its way on to our programs once or twice each season, but its reception invariably is lukewarm. It is too ungrateful, too ineffective ever to win the general public, notwithstanding the name of Beethoven.

### NEW REGER WORKS.

Among the other novelties heard during the week were Max Reger's four tone poems for orchestra after the well known paintings by Böcklin—"The Violin-playing Hermit," "The Play of the Waves," "The Island of Death," and "Bacchanal." These poems make the impression of having been written to order. The subjects themselves afford ample opportunity for flight of fantasy and instrumental coloring. Reger has advanced to a considerable degree in his command over the technic of writing for orchestra, which, as is well known, has never been his strong point. These four works are impressionistic, the stress being laid upon the atmosphere and coloring. Reger juggles with his harmonies and reveals an orchestra coloring that often makes one forget the lack of pregnant themes. A spirit of unrest pervades the compositions and

one feels that Reger dashed them off in a great hurry, trusting rather to routine and experience than to real inspiration. The most successful of the four pieces is "The Island of Death," in which Reger goes to work with great cleverness. The novelties were introduced by Carl Maria Arzt at the Singakademie, with the Philharmonie Orchestra.

### MAX PAUER'S PLAYING.

Max Pauer was the soloist of this concert and his magnificent performance of the Schumann concerto was the clou of the evening. He played it with remarkable clearness and accuracy. Every detail was worked out with exquisite finish. Musically, too, it was a reading of commanding interest. Pauer produced a legitimate, beautiful singing piano tone, a tone that was never forced or hard. To be sure, he was handicapped by the bad accompaniment.



THE NORAH DREWETT CYCLE.

Arzt made a fairly good impression in the Reger novelties and also in the "Freischütz" overture and Liszt's symphonic poem, "Les Préludes," but he was very deficient in playing the accompaniment. It is one thing to perform a symphony and quite another to follow a soloist with fidelity. In the latter respect the young man evidently is a conductor of limited experience and mediocre qualifications.

### CONTEMPORANEOUS COMPOSERS.

A program of novelties consisting entirely of compositions by contemporaneous composers was presented at the



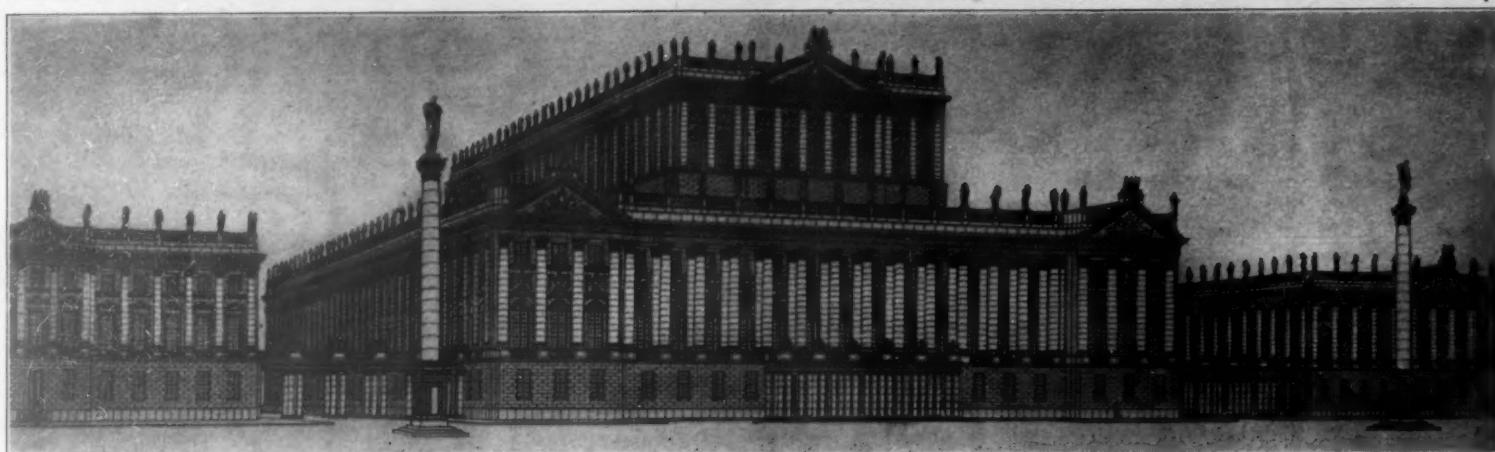
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Berlin Cathedral by the Royal Cathedral Choir, under the leadership of Hugo Rüdel. Hugo Kaun's choral fantasy, "Morgenglanz der Ewigkeit," for organ, which was given a masterly performance by Irrgang, was one of the most effective numbers of the program. A "Requiem," by Gustav Bunke, based on Hebbel's text, proved to be uninspired. Jeremiah's "Song of Complaint," by Richard Rössler, is very effective. He handles the male and boy choirs with skill and the piece works up to a very effective climax. Waldemar von Baussnern's "Tod und Leben" also is an interesting composition. The choral offerings were interspersed with instrumental numbers, among these being an adagio for violin and organ, by Philip Rüfer, the venerable Berlin composer. This was given a beautiful reading by Leopold Premyslaw, concertmaster of the Berlin Royal Orchestra, and Bernard Irrgang. The work of the Cathedral Choir is on an exalted plane, but the acoustics of the Cathedral itself leave much to be desired.

#### NEW ERTEL SUITE.

A new suite for violin and piano, by Paul Ertel, was given its first performance on Saturday at the Harmonium Hall, by the artist couple, Hermann Lefont and Laura Helbling-Lefont. Ertel, who is critic of the Berlin Lokal Anzeiger and a pianist and composer of national repute, calls this new work a "Suite in Ancient Style." The structure is simple, and in contents the novelty is melodious, pleasing and affords both the violinist and the pianist a grateful task. It was given an excellent rendition and the public received it with unmistakable approval. This finishes the principal novelties of the week, although a large number of smaller compositions, notably lieder, were heard.

#### BUSONI RECITAL.

Several important pianists appeared, the greatest of whom was Ferruccio Busoni, who played in recital at Beethoven Hall before a crowded auditorium. The famous Italian's program comprised his arrangements of four choral preludes for organ, by Bach, and also of the antantino from Mozart's ninth piano concerto and of a gigue, bolero and variations by the same composer, and, finally, of the Mozart-Liszt "Figaro" fantasy. Busoni found Liszt's unfinished sketch of this in the Liszt Museum at Weimar, and completed it himself, although this was not stated on the program. In this, Busoni reveals a spirit so thoroughly Lisztian that one cannot tell where Liszt leaves off and Busoni begins.

The other numbers of the program were Beethoven's "Hammerklavier" sonata and twelve Chopin preludes. To

hear Beethoven's op 106 by a lesser artist than Busoni would be a penance. His performance of the ungrateful work was heroic, transcendental. In point of intellectual grasp, deep feeling, sovereign technical mastery, and, above all, in the great wealth and variety of the tone coloring, Busoni set up a new record in this sonata. Magnificent was his performance of the "Figaro" fantasy. Although of itself an unimportant composition, Busoni, with his ten magic fingers and still more magic musical intellect, made it intensely interesting.

What impressed me most in Busoni's playing on this occasion was the sheer limitless resources revealed in point of tone coloring. The great pianist scored a tremendous success.

#### D'ALBERT'S PIANISM.

D'Albert's second recital also drew a large audience to Berlin's largest concert hall, the Philharmonie. The scathing criticisms which the famous pianist received after his first recital seem not to have had the slightest influence on the public. D'Albert is their idol, and they will go to hear him, regardless of what any one writes. He was in better form at his second recital and his playing was in many respects profoundly impressive. He did not sound so unmercifully as at his first concert and his technic was more reliable. D'Albert is a man of moods, and a favorable mood was upon him on this occasion. His program included the Liszt B minor sonata, and Beethoven's C minor, op. III, and he was at his best in these two works. He also played pieces by Korngold and Gernsheim.

#### EISENBERGER CONCERT.

One of the most successful pianists of the week was Severin Eisenberger, who gave a recital at Beethoven Hall, playing a Schumann program, containing the fantasy in C major, "Papillons," five "Fantasie Stücke" and "Carneval." Eisenberg is a pianist of unusual talents and formidable attainments. He possesses a remarkable, plastic touch, and his tone in all forms of playing, be it in cantabile, be it in rapid passage work, be it in heavy chords, is always beautiful in quality and characterized by individual charm. His technic is highly polished and elegant, while his interpretations are those of a thorough musician possessing a healthy mind, free from all mawkishness and sentimentality. Rarely have I heard more satisfactory renditions of the five "Fantasie Stücke." His performance of the "Carneval," too, was admirable.

#### FLORIZEL VON REUTER'S ART.

At his third concert, Florizel von Reuter played an exacting program consisting of Tartini's G minor sonata, Corelli's "La Folia," Ernst's F sharp minor concerto, and several smaller compositions, including the concert giver's own paraphrase on Roumanian airs. Von Reuter has utilized five Roumanian dances, making an effective concert number of them. In character, they frequently suggest the Hungarian dances. As an encore after these

pieces, Von Reuter played Franz Ries' "Moto Perpetuo," a piece that had a tremendous vogue a generation ago, but which has been much neglected by violinists of late. In this he revealed an admirable spiccato. He coped with the difficulties of the Ernst concerto most successfully and Corelli's "La Folia" also was given an impressive reading. Von Reuter is to give two further recitals, in which he will play all the Bach suites for violin alone, and all twenty-four Paganini caprices.

#### THE NEILL DEBUT.

Amy Emerson Neill, a youthful American violinist, made a successful debut at the Schwarzenka Hall, on Tuesday. She has been studying here for the past two seasons, with Hugo Kortschak.

I recently heard Miss Neill play in private, and the report I received of her concert corroborates the excellent impression her playing made on me at that time. Her performance of the Mozart D major concerto was admirable. She draws a warm, sympathetic tone, she has a firm, sure technic, subtle bowing, and she plays with much warmth and expression. She performed clever and effective cadenzas by Kortschak. Her program also contained works by Kreisler, Noren, Nardini, Ernst, Le Clerc and Sinding. Our countrywoman was enthusiastically applauded.

#### SAM-STEGMAN, CELLIST.

A new cellist was heard at the same hall a few days before, a youthful Russian, named Ewel Sam-Stegman. The newcomer is a talented and accomplished performer. He introduced Haydn's C major concerto, which was left by Haydn in an unfinished condition and was completed by David Popper. For a cellist this is a welcome addition to the limited cello literature. Sam-Stegman draws a sympathetic tone and he has an accurate and, at times, brilliant technic. He is not yet a finished artist, but he gives great promise for the future.

#### FIEDLER LEADS "NINTH."

Max Fiedler closed his activities as a conductor for this season with a magnificent performance of Beethoven's ninth sonata with the assistance of the Philharmonic Orchestra, and the Bruno-Kittel Choir at the Philharmonie. On this occasion Fiedler revealed himself a master at leading the chorus of the choir and solo quartet. His superior qualities as an orchestra leader have repeatedly been mentioned in these columns. His program opened at this concert with Brahms' F major symphony, which was given an impressive reading.

#### JOSEF WEISS REAPPEARS.

Josef Weiss, the well known Hungarian pianist, after an absence of a decade or more, has returned to the concert platform. He gave a recital at the Harmonium Hall which was memorable for several reasons, chief of which was the breaking with traditions in several different directions. First, he did not appear in full evening dress; second, he did not play on a concert grand piano, but made use of a baby grand; third, he did not play from memory, but had the music before him throughout the evening. These externals, however, in no way dampened the enthusiasm of his audience, which applauded him to the echo. Weiss played with great technical bravura and his interpretations were highly individual, being particularly noteworthy for the sharp contrasts he brought out and the prominence he often gave to secondary themes.

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**BERLIN NOTES.**

A new operetta by Leo Fall was brought out here at Moatti's Operetta Theatre with pronounced success. It is entitled "Young England," and the text deals with the suffragettes. The music is written in Fall's best vein and is full of piquant charm, pleasing melodies, sharp accents and "go" and dash. There is nothing striking or new in point of invention, but there are numerous excellent ideas in the handling of the orchestra. The novelty pleased the public and undoubtedly will have quite a run here.

Leslie Loth, a gifted young American pianist from Richmond, Va., who has been studying here for several years with Alberto Jonas, appeared last week as the soloist with the Symphony Orchestra of Breslau, achieving an emphatic success. Mr. Loth is a brilliant performer, and his reading of Saint-Saëns' C minor concerto was enthusiastically acclaimed.

Richard Strauss is conducting a cycle of his own dramatic and symphonic works at Brussels. The Strauss Festival, for such it might be called, opened with a program consisting of the three tone poems, "Don Juan," "Till Eulenspiegel" and "Also Sprach Zarathustra." This concert was so successful that it will be repeated.

A special Hugo Kaun concert was given recently at Dortmund with success. The program comprised Lieder, piano pieces, and works for male, female and mixed choirs. The Lieder were admirably sung by Frau Reichenberger-Feiten, while the piano numbers were played with marked success by Vida Llewellyn, the distinguished young American pianist. Fraulein Kreitz also participated. Kaun and the assisting artist were called out some twenty times.

Herma Nissen, the president of the Society of German Stage Members, died here last Sunday, after a lingering illness.

Busoni will play at his second recital Liszt's B minor sonata, the twenty-four Chopin preludes, the six Paganini-Liszt caprices, the Paganini-Brahms variations and his own arrangement of an introduction and capriccio by Paganini.

ARTHUR M. ABELL.

**Lindquest Sings in Rockford.**

Albert Lindquest, tenor, sang with the Mendelssohn Club at Rockford, Ill., February 19. With what result the following notice from the Rockford Morning Star of February 20 states:

The Mendelssohn Club artist concert of last evening proved the pronounced pleasure that was predicted for it, judging from the attitude of the audience toward the two artists of the evening, Albert Lindquest, tenor, and Enrico Tramonti, harpist.

The appearance of Mr. Lindquest was the signal for a cordial greeting, as of one whom having heard before, the meeting was of mutual interest.

The first group was sufficient to assure a renewal of the pleasure given when Mr. Lindquest sang before the Mendelssohn Club last May in the role Hoffmann, in Offenbach's "Love Tales." Within the few months that have elapsed since the young tenor first appeared in Rockford the singer has broadened, and the resources of his voice are more evident than at that time. The beautiful quality of his voice that charmed his audience then remains one of his assets with which nature has kindly and bountifully endowed him, and to this is added a power combined with a confidence that is refreshing and inspires a like assurance on the part of his audience that he is equal to what he undertakes.

Mr. Lindquest was called a lyric tenor at the beginning of his work, and while still retaining the quality of the pure bel canto he has developed a strongly dramatic voice and an accompanying personality.

It is full of the vigor and freshness of youth, of adequate range, and when the demands are heavy Mr. Lindquest meets the requirements with dramatic fervor.

The young tenor gives the greatest pleasure when the hearer ceases to analyze and simply enjoys. He is versatile, having at his command English, French, Swedish, Italian and German, from which he chose for his program of last evening classics and gems of modern songs.

The first number was "Sound an Alarm," from "Judas Macabre," Handel, and another of the same group, the recitative and aria, "So war es Wahr," from Gluck's "Iphigenie aus Aulis," brought Mr. Lindquest a well deserved encore, but it was the second group which made the strongest appeal, the five numbers including Sjogren, Sibelius, Bemberg, Faure and Delbrück.

In the "Chant Venitien," Bemberg, qualities were displayed in the artistic rendering that gave unbound pleasure, and as an encore he gave "I'll Sing Thee Songs of Araby," by Clay. His last group captivated the audience with the charming "Dearest" of Sidney Homer, and "Mammy's Song," Harriet Ware, and then as a climax to his generous offerings was his last program number, Rodolfo's narrative from "La Bohème," Puccini.

He rehearsed the pretty story introductory to the song, and then with accustomed artistry he made evident the resources of his voice that left no doubt as to the future which is his and the place which awaits one so amply endowed.

Withal his manner is frank and sincere and a degree of pleasure is his as he is made conscious of the pleasure he is affording. He generously responded again, giving the pretty Scotch song, "Leesie Lindsay." (Advertisement.)

**Hulsmann Trio Concerts.**

The Hulsmann Trio (pianists and soprano) announces three concerts at Carnegie Chamber Music Hall, New York, on the following dates: Friday, March 27, 8:15 o'clock;

Saturday, March 28, 3 o'clock, and Sunday, March 29, 3 o'clock. Helen and Constance Hulsmann are the juvenile pianists who made such a stir in the Wanamaker auditorium concerts, and of whom various papers have printed words of praise.

**Florence Hinkle in Buffalo.**

February 9 found Florence Hinkle winning encomiums for herself in Buffalo, N.Y. This is how that city's press regards this New York soprano's presentations:

As the principal soloist of the evening Miss Hinkle won her audience from the start. Her personal attractions and her crystal clear voice, her command of the nuances of tone, her artistic delivery of song made her work last evening . . . the most satisfying and perfect vocalization achieved here in many a day. She was accorded an ovation from audience and chorus after her rendition of her aria from "Louise," which was an object lesson to all professional singers.—Buffalo Courier.

Florence Hinkle, soloist, has sung here many times, but never before has the great scope of her art, both vocally and dramatically, shown to such advantage as last night.—Buffalo Evening News.

Florence Hinkle was the principal soloist, and her pure, sweet soprano voice was heard with great pleasure by the large audience. She was given a splendid reception and she was recalled after each number.—Buffalo Commercial.

Florence Hinkle, whose beautiful soprano voice is well known and much admired in this city, sang several groups of songs as well as obbligato solos with the club.

The clarity and sweetness of her voice and the admirable use of it, together with a gracious personality, won her tributes of applause.



FLORENCE HINKLE.

The lovely bell-like quality of her . . . tone contrasted well with the sonorous choral background.—Buffalo Evening Times.

There is not a singer on the concert stage who has a voice of such crystalline purity, which, at the same time, is capable of such variety of contrasting tone color.

Miss Hinkle is a singer who not only makes constant appeal to the ear by the sensuous beauty of her tone, but she is an interpreter who is able to reveal the soul of the song.—Buffalo Express.

(Advertisement.)

**Henus Hits Musicians.**

So great was the applause after the appearance of Percy Henus at the Musicians' Club, New York, on "Composers' Night" that Homer Bartlett had to quiet the audience by playing on the piano before he could address them as chairman of the committee.

Mr. Henus again gave evidence of a versatility that has been surprising his hearers at every appearance. He sang four songs by Bergh, and one member of the club said: "His work was wonderful; the different moods expressed not only by the voice but also by facial changes, the perfect tone, and splendid enunciation, made it a most extraordinary performance."

Mr. Henus closed the program with a reading of "The Pied Piper," by Browning, which Mr. Bergh has set to music for him. "The Pied Piper" gave this sterling artist great opportunities to display his powers. The old man's voice (the mayor), in contrast to the ethereal voice of the Piper, was the work of a master, and the audience was taken through a variety of moods which only an artist can create. It was to laugh and cry to hear Mr. Henus in the "Pied Piper."

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## A BRAHMS PROGRAM PLAYED IN LEIPSIC.

Nikisch Leads One-Composer Program—Emil Frey's Prize Trio Heard—Vogrich's "Memento Mori."

Leipsic, January 31, 1914.

The fourteenth Gewandhaus concert under Arthur Nikisch was only of Brahms, to include the tragic overture, the D minor piano concerto, played by Elly Ney van Hoogstraaten, and the fourth symphony. This was the fourth all Brahms concert of the present Gewandhaus season. The one prime lesson to be had from the Nikisch conducting was the same as in all the Brahms programs preceding. It was the great leisure and what seemed like a steady holding to one kind of mood through an entire movement, if not through an entire symphony. On the above occasion one saw how the conductor's leisure permitted every theme carrying corps to play in its best poise and most sincere and intense feeling.

Of course this conductor's attitude presupposes pre-eminent solo musical attributes for all the musicians, otherwise it could only mean disaster and many kinds of mood instead of the one which Nikisch so wonderfully maintains. That the point is here in nowise overstated is evidenced by the fact that Nikisch sometimes discontinues the beat and stands only with the left hand raised when one of the orchestral sections is playing a melodic phrase at the greatest possible intensity. Nikisch and his men were splendidly disposed on the above occasion, and the playing was at its best. Particularly the andante of the symphony was played in very unusual melodic depth and power. Elly Ney had played the Brahms B flat concerto in this house four years before, when she made a profound impression with it. Her giving of the much more somber and austere D minor was just so much more impressive, since the wealth of her musical feeling is practically unfathomable. She had to play the same concerto in London forty-five hours after the Leipsic performance.

### THE MUSIKALISCHE GESELLSCHAFT.

The fourth concert of the Musikalische Gesellschaft under Georg Göhler brought the A minor orchestral concerto grosso and two "Alcina" soprano arias by Handel, the Ph.

fancy. Hinze-Reinhold played the interesting Bach concerto in finest pianistic means and supplied his own cadenzas, which had the especial approval of the critics. As in the Ph. Em. Bach piano solo fantasia heard here some years ago, the composer seems, in this D minor concerto, again a logical forerunner and certain intellectual affinity of Liszt.

Lorna Lachmund is the wife of the American baritone, Heinrich Lachmund, who is also a member of the Neue Hamburger Opera. She created a sensation here by beautifully sustaining C sharp and E, so that she had to repeat the last aria. Her entire voice is of good native quality and volume, though a few more seasons will give it a better impression of polish and general maturity. She and her husband have been engaged by Dr. Göhler to sing here in the Beethoven ninth symphony, February 28.

### RIEDEL VEREIN CONCERT.

The second church concert of the Riedel Verein, under its new conductor, Richard Wetz, included a Bach pastorale and Enrico Bossi's "Scena" pastorale for organ solo, mixed choruses by Johan Hermann, Cornelius Freudent, and Carl Riedel, also the Bruckner mixed chorus graduale, "Virga Jesse fioruit," the Schubert "Psalm Twenty-three" for women's chorus and organ, two of Georg Göhler's Old German Christmas songs for soprano, violin and organ, three Hugo Wolf songs for soprano and organ, and the second movement from Nardini's E minor violin concerto. Mizzi Marx was the solo soprano; Paul Thoma, of Altenburg, violin; Max Fest, of Leipsic, organist. The chorus sang in very good quality under Wetz. Frau Marx gave all the songs in fine voice and spirit, and the organist and violinist gave further pleasure.

### BERBER-HEGAR-ZILCHER TRIO.

Only the Tchaikovsky A minor, op. 50, and Pfitzner F major, op. 8, piano trios, were played in the concert by

discourse, with more melodic warmth than was surmised for it then.

The composition holds to very good merit yet. Only the various formal changing of materials in the three voice, double fugue finale causes the movement to seem broken and in various cross purposes. Frey is still the brilliant, buoyant and musicianlike pianist he was, and for two years he has been professor of piano at the Moscow Imperial Conservatory. Violinist Eugenie Konewsky is likewise an



THE BROTHERS YSAYE, THEO AND EUGEN.

By Henry Lemaire.

extremely musicianlike artist who gives power to every composition she presents. The cellist of this concert maintained creditable ensemble and the concert was one of great enjoyment.

### EMILY GRESSLER RECITAL.

The American violinist, Emily Gresser, played the Tartini "Devil's Trill" sonata, Bruch G minor concerto, Max Vogrich's "Memento mori" and old solo selections in the Franko settings. The young artist had the particular advantage of an unusually fine personal appearance, yet her art was such as to improve the favor thus gained. Everything of school and native talent were present in agreeable quantity, though her art is by no means at full maturity. At some future time she will hold the Bruch concerto to better continuity and general interpretive clarity. She was most cordially received by public and press. The Vogrich "Memento mori" is among the best works that have come from that composer's pen. In two all Vogrich concerts here some years ago, the music was all good, but for general lack of inspiration and a resulting impression that it was nearly all antiquated at the time of its writing. For practical repertory making, the fourteen minutes' scope of the "Memento mori" is very acceptable, and the considerable range of very good music in many somber tones and good violinistic effect may be sufficient to warrant frequent hearing in concerts where audiences are not in a high degree critical.

### PIANIST JOHN PETRIE DUNN.

The Scotch pianist, John Petrie Dunn, was for years a pupil and assistant to Max Pauer at Stuttgart Conservatory, but for four years instructor at Kiel Conservatory. His recent recital here had Beethoven's sonata, op. 109, the Brahms-Paganini variations, the Schumann toccata, and solo pieces by Beethoven, Reger, Walter Niemann, Scriabin, Paul Juon, Debussy and Chopin. The artist is of a wholly earnest, deep feeling nature, which gives sincerity to all his playing. His touch was slightly ponderous for the Paganini variations, but none of the critics found it on him, since he kept always to the beautiful quality. In



Felix Berber, Friedrich Hegar and pianist Hermann Zilcher. The music of the Tchaikovsky trio was at its very best stability in the impassioned and highly lyric leading by Berber. The Pfitzner trio is a work of great vitality and individuality, just as all of Pfitzner's chamber music has much greater performance value than his various operas. In order that he may have leisure to complete another opera, the composer has just been granted a year's leave of absence from his post as first conductor of the Strassburg Opera. Now it will be recalled that the action in each of his operas, "Arme Heinrich" and "Rose vom Liebesgarten," is so slow as hardly to move a mile an hour, and nobody ever voluntarily goes to hear one of those operas twice. If the text of the forthcoming opera is as impractically chosen, then the management of the Strassburg city ensemble would have done better to give the composer a year's rest on full pay on his solemn promise not to write any more operas.

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Yvette Guilbert's annual visit to Leipsic was also occasion to introduce Flutist Louis Fleury, Soprano Virginia Brooks, and the six young dancers, Mmes. Vinchelin, Dorys, Diaz, Boyer, Laureau and Licini. Fleury played an old G minor sonata by Blavet and Miss Brooks sang works by Gluck and Ernst Chausson. Guilbert sang old works with and without the dancing corps, and a group of pretentious modern French chansons by Maurice Rollinat and Gustave Ferrari. The program was entirely enjoyable but for the young Miss Brooks' unfortunate forcing of her fine voice, which was already showing effects of the mistreatment.

EUGENE E. SIMPSON.

#### Ann Arbor Hears Carl Flesch.

Ann Arbor, Mich., February 20, 1914.

One of the most enjoyable and successful concerts of the year was given in Hill Auditorium, Wednesday evening, by Carl Flesch, the distinguished Hungarian violinist. Many Ann Arbor musicians who had had an opportunity of hearing him in Berlin and elsewhere had brought favorable reports home and this, with the reports of his recent success in the East, had caused the local music lovers who had assembled in Hill Auditorium to the number of over four thousand to anticipate a rare treat. That they were not to be disappointed was made evident almost as soon as Mr. Flesch appeared on the platform.

His concise and businesslike manner of procedure appealed at once to his listeners. The fact that he is practically devoid of mannerisms and is interested, apparently, only in producing the greatest music, rather than in showing off what can be done with the violin, met with great favor.

Each number on the program possessed distinct charm in itself and the climax of the program, if the program in itself could not be considered one continuous climax, was reached in the final number, the Paganini concerto in D major, with cadenza by the performer. Homer Samuels, who accompanied Mr. Flesch, added not a little to the pleasure of the evening's entertainment. This was the program: Concerto, E minor, Nardini; "Sarabande, Double, Bourree" (for violin alone), Bach; "Gartennmelodie und Springbrunnen," Schumann; "Sicilienne e Rigaudon," Franneur-Kreisler; "Andantino," Padre Martini-Kreisler; "Præludium, allegro," Pugnani-Kreisler; "Ave Marie," Schubert-Wilhelmi; "Hungarian Dance," Brahms-Joachim; Violin concerto in D major (with cadenza by Carl Flesch), Paganini.

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#### Bisham in Canada

At the Orpheum, Winnipeg, Man., during the week of February 23, the outstanding headliner was the celebrated baritone, David Bispham. He has frequently sung in that city in past years, but never with greater authority than now. He has become more than a great singer—a great

educator, both in song and in the value of what he rightly calls "our good English language." He says it is "all nonsense" to think it impossible to sing in it, and calls to witness the public appreciation of the recent English opera season here, by the Quinlan Company.

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Upon being asked his opinion of the younger man's ability, Mr. Bispham said, with enthusiasm: "He certainly has a beautiful natural voice, and is a clean, wholesome, fine lad; he has everything to learn, if he really wants to learn. I am glad he is to be in the company with me for a while, for as he always stands in the wings while I am singing, I think he is interested, and I can perhaps give him a few hints that may be of use to him.

## Frederick Preston SEARCH America's Greatest 'Cellist



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"He may well be compared to Harold Bauer in the tremendous sweep of his conception and the vigor of his execution; while in the balance and clarity of his interpretation he recalls the exquisite playing of Kreisler."

If he cares to make a serious study of how to sing, what to sing and the way to sing it, Bill certainly has the possibility of a career before him. We shall see. He is worth keeping an eye on.

#### Julia Culp a Great Favorite.

Admiration of Julia Culp's art appears to be taking on as broad dimensions as the scope of the Dutch lieder singer's ability. Praise comes from all sides.

Among the more recent are the following, which tell of Indianapolis enthusiasm for the marvelous singing of this exceptional artist:

Miss Culp has a voice that is rich, warm and colorful, and she lends a feeling to her interpretations that makes her appear as if she were an interested friend speaking her message. Of a charming and modest presence, with a manner that is uncommonly sweet and gracious, with the glorious voice and her power and ability to use it, there is no wonder that in the few years she has been singing she has attained the remarkable heights of art that she now holds. With all the splendor of her singing, there is a reserve that makes one feel that there is still more to be used on demand.—The Indianapolis Star, February 13, 1914.

From beginning to end her program was a treat and well deserving of the enthusiastic applause given by the audience. This famous Holland woman, who has long ranked among Europe's greatest artists, had never been heard in this city before, but she may rest assured that a royal welcome will await her, if she ever sees fit to come again. The demonstration of appreciation with which she was received last evening is sufficient to prove that she won her audience, and had the program been double the length it was, it is doubtful whether any one would have grown tired.

Julia Culp is lucky enough to be endowed with a personality which causes an audience to take an immediate liking to her. Then, when

she sings, her voice is such that there is no sense of disappointment. It is a powerful voice, and moreover it has a richness of quality which, to use a trite expression, makes it flute-like. Every note is pure, and although it is the middle register which is most pleasing, this mezzo has an upper range of surprising beauty, while in the lower she is able to reach depths which are purely contralto.

She sings with wonderful ease, and under her interpretation the lied of Schubert and Brahms become what they were intended to be—heart songs, carrying messages of love and hope, cheer and appeal. Her program was not unusual in that practically every number struck the ear with a familiarity that was—well, pleasing is the word. There is nothing more satisfactory to an audience of real music lovers than to hear the old songs sung as they should be sung, and this is exactly the thing that makes Julia Culp unusual among present day artists. She is not the propagandist of any new doctrine, she is not striving for novelties. She realizes that the world has been given classics which emanated in the genius of men who seemed almost supernaturally endowed, and it is the mission of Julia Culp to perpetuate these classics in a manner worthy of their authorship.—The Indianapolis News, February 13, 1914.

The following press criticism tells of Julia Culp's success at Troy, N. Y.:

Mme. Culp presented a program that was splendidly varied. . . . All were rendered beautifully and with the exquisite finish that stamps the real artist. Mme. Culp is a mezzo-soprano, the tone ringing from mellow contralto to pure ringing soprano cathedral note to vibrant bugle call. Temperament, understanding, imagination—she possesses all of these. The worth of the theme is faithfully preserved, be it sweet tenderness of poetic thought that entrails, or the more commanding challenge to the emotions. Mme. Culp's voice is, it is not necessary to say, of intensely sympathetic quality. When she sings of love, love is very understandable in all its perishability and imperishability to her listeners. That voice is a rare medium of expression. Tonal pictures might describe the result. . . . —Troy Record, February 20, 1914.

The critics of the New York papers also agree with those of other cities in praising the splendid voice of Mme. Culp. Some of the recent press criticisms are appended:

Her singing of the Schubert group was admirable—eloquent of utterance and well controlled in tone. Her remarkable versatility was displayed in Marie Antoinette's "Pauvre Jacques" and in a group of romances and chansons arranged by Weckerlin, all of which she interpreted in a manner which would have done credit to Yvette Guilbert, with the added attraction of a beautiful voice.—New York Tribune, February 25, 1914.

Mme. Culp must have been gratified at the size of her audience, as it was an unusually large one. The singer was in full possession of the superb qualities of voice and interpretative powers by which she is well known here, and she sang in a manner to arouse profound admiration throughout the afternoon. . . . —New York Sun, February 25, 1914.

As was to be expected, Mme. Culp was at her best in the German numbers. . . . Her greatest talent seems to lie in her ability to bring out with exquisite effect the fullest meaning of songs of sentiment. She has an amiable talent, and one that in placing her in a position of prominence in the affections of persons who appreciate artistic singing. The beauty of her voice and her skillful use of it were as much in evidence as ever.

It is seldom that an American composer's works are sung with the same care and seeming appreciation as were those of Mr. Carpenter's yesterday. Mme. Culp sang as if she felt that she were singing something worth hearing and not as if she were courting favor, reluctantly by taking up the cause of native music. The audience found something to admire, not only in Mme. Culp's art but in the songs themselves. . . . The audience was large and its attitude toward the singer enthusiastic.—New York Herald, February 25, 1914.

The poetic charm which the singer brought to her music will linger long in the memory.—New York Press, February 25, 1914.

Julia Culp, who has gained popularity and praise in this city, was heard yesterday afternoon at Carnegie Hall in her second recital this season. The audience was a large and fashionable one.

The program was one that happily illustrated Mme. Culp's resources of style, range and vocal quality.—New York American, February 25, 1914.

Mme. Culp opened with a group of Schubert songs and closed with four songs by Hugo Wolf. She also sang some old French songs. In all she demonstrated the charm of her art and the power of her interpretations. There was the usual Culp enthusiasm and the house was almost completely filled.—New York Evening Mail, February 25, 1914.

Her enunciation was admirable in three languages, the German of Schubert and Wolf, the American, Carpenter, and the French, Weckerlin and Marie Antoinette.—New York Evening Sun, February 25, 1914.

Her lovely voice and her finished art gave delight to a large and appreciative audience.—New York Evening World, February 25, 1914.

Julia Culp displayed her admirable art once more in a song recital at Carnegie Hall yesterday afternoon.—New York Globe and Commercial Advertiser, February 25, 1914.

Mme. Culp's glorious voice, her superlative qualities of interpretation, her command of both, were again the source of profound enjoyment. Her remarkable versatility renewed admiration.—Brooklyn Times, February 25, 1914.

Julia Culp, who has endeared herself to the music loving public of this city by her remarkable ability as a lieder singer, gave her second recital of the season at Carnegie Hall yesterday afternoon.

The program was one that brought forth the artist's versatility, resource of style and vocal range, and quality in delightful manner.

The audience was large and so enthusiastic that the artist responded with several encores.—Brooklyn Citizen, February 25, 1914.

Julia Culp's song recital yesterday in Carnegie Hall was more noticeable than usual, as regards the types of the songs. . . . Mme. Culp was at her best, dramatic, as well as artistic, and her pose, as she sang the numbers, was regal.—Brooklyn Daily Eagle, February 25, 1914. (Advertisement.)

## A BRAHMS PROGRAM PLAYED IN LEIPSIC.

Nikisch Leads One-Composer Program—Emil Frey's Prize Trio Heard—Vogrich's "Memento Mori."

Leipsic, January 31, 1914.

The fourteenth Gewandhaus concert under Arthur Nikisch was only of Brahms, to include the tragic overture, the D minor piano concerto, played by Elly Ney van Hoogstraaten, and the fourth symphony. This was the fourth all Brahms concert of the present Gewandhaus season. The one prime lesson to be had from the Nikisch conducting was the same as in all the Brahms programs preceding. It was the great leisure and what seemed like a steady holding to one kind of mood through an entire movement, if not through an entire symphony. On the above occasion one saw how the conductor's leisure permitted every theme carrying corps to play in its best poise and most sincere and intense feeling.

Of course this conductor's attitude presupposes pre-eminent solo musical attributes for all the musicians, otherwise it could only mean disaster and many kinds of mood instead of the one which Nikisch so wonderfully maintains. That the point is here in nowise overstated is evidenced by the fact that Nikisch sometimes discontinues the beat and stands only with the left hand raised when one of the orchestral sections is playing a melodic phrase at the greatest possible intensity. Nikisch and his men were splendidly disposed on the above occasion, and the playing was at its best. Particularly the andante of the symphony was played in very unusual melodic depth and power. Elly Ney had played the Brahms B flat concerto in this house four years before, when she made a profound impression with it. Her giving of the much more somber and austere D minor was just so much more impressive, since the wealth of her musical feeling is practically unfathomable. She had to play the same concerto in London forty-five hours after the Leipsic performance.

### THE MUSIKALISCHE GESELLSCHAFT.

The fourth concert of the Musikalische Gesellschaft under Georg Göhler brought the A minor orchestral concerto grosso and two "Alcina" soprano arias by Handel, the Ph.



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Em. Bach D minor piano concerto and the Beethoven seventh symphony. The pianist was Bruno Hinze-Reinhold, now head of the Weimar Grand Ducal Conservatory. The soprano was the young American coloratura of the Neue Hamburger Opera, Lorna Lachmund, a native of California. Göhler's entire leading was in greatest promptness and very much character, so that the symphony, in particular, came to many individual aspects through his wholesome

fancy. Hinze-Reinhold played the interesting Bach concerto in finest pianistic means and supplied his own cadenzas, which had the especial approval of the critics. As in the Ph. Em. Bach piano solo fantasia heard here some years ago, the composer seems, in this D minor concerto, again a logical forerunner and certain intellectual affinity of Liszt.

Lorna Lachmund is the wife of the American baritone, Heinrich Lachmund, who is also a member of the Neue Hamburger Opera. She created a sensation here by beautifully sustaining C sharp and E, so that she had to repeat the last aria. Her entire voice is of good native quality and volume, though a few more seasons will give it a better impression of polish and general maturity. She and her husband have been engaged by Dr. Göhler to sing here in the Beethoven ninth symphony, February 28.

### RIEDEL VEREIN CONCERT.

The second church concert of the Riedel Verein, under its new conductor, Richard Wetz, included a Bach pastore and Enrico Bossi's "Scena" pastorale for organ solo, mixed choruses by Johan Hermann, Cornelius Freundt, and Carl Riedel, also the Bruckner mixed chorus graduate, "Virga Jesse floruit," the Schubert "Psalm Twenty-three" for women's chorus and organ, two of Georg Göhler's Old German Christmas songs for soprano, violin and organ, three Hugo Wolf songs for soprano and organ, and the second movement from Nardini's E minor violin concerto. Mizzi Marx was the solo soprano; Paul Thoma, of Altenburg, violin; Max Fest, of Leipsic, organist. The chorus sang in very good quality under Wetz. Frau Marx gave all the songs in fine voice and spirit, and the organist and violinist gave further pleasure.

### BERBER-HEGAR-ZILCHER TRIO.

Only the Tschaikowsky A minor, op. 50, and Pfitzner F major, op. 8, piano trios, were played in the concert by



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discourse, with more melodic warmth than was surmised for it then.

The composition holds to very good merit yet. Only the various formal changing of materials in the three voice, double fugue finale causes the movement to seem broken and in various cross purposes. Frey is still the brilliant, buoyant and musicianlike pianist he was, and for two years he has been professor of piano at the Moscow Imperial Conservatory. Violinist Eugenie Konewsky is likewise an



THE BROTHERS YSAYE, THEO AND EUGEN.  
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extremely musicianlike artist who gives power to every composition she presents. The cellist of this concert maintained creditable ensemble and the concert was one of great enjoyment.

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In vaudeville, the same week, there was a singer who offered a most striking contrast to Mr. Bispham, a young, unknown fellow, Bill Pruitt, "the Cowboy Caruso." Bispham is a man of middle age; Bill a mere youth. Bispham is a thorough artist, whose experience has given him perfect poise and knowledge of the voice; Bill is absolutely untrained. Bispham knows how to conserve his powers and what few singers have learned—how to interpret a song. Bill knows little of interpretation and nothing of conserving the remarkable voice nature has given him. Bispham is a courtly gentleman on the stage; Bill has a pfeffing, half embarrassed manner.

Possibly Bispham sees in Bill what he himself was twenty-five years ago; and, possibly, Bill can learn some things from the older artist.

Upon being asked his opinion of the younger man's ability, Mr. Bispham said, with enthusiasm: "He certainly has a beautiful natural voice, and is a clean, wholesome, fine lad; he has everything to learn, if he really wants to learn. I am glad he is to be in the company with me for a while, for as he always stands in the wings while I am singing, I think he is interested, and I can perhaps give him a few hints that may be of use to him.

She sings, her voice is such that there is no sense of disappointment. It is a powerful voice, and moreover has a richness of quality which, to use a trite expression, makes it flute-like. Every note is pure, and although it is the middle register which is most pleasing, this mezzo has an upper range of surprising beauty, while in the lower she is able to reach depths which are purely contralto.

She sings with wonderful ease, and under her interpretation the lied of Schubert and Brahms become what they were intended to be—heart songs, carrying messages of love and hope, cheer and appeal. Her program was not unusual in that practically every number struck the ear with a familiarity that was well pleasing is the word. There is nothing more satisfactory to an audience of real music lovers than to hear the old songs sung as they should be sung, and this is exactly the thing that makes Julia Culp unusual among present day artists. She is not the propagandist of any new doctrine, she is not striving for novelties. She realizes that the world has been given classics which emanated in the genius of men who seemed almost supernaturally endowed, and it is the mission of Julia Culp to perpetuate these classics in a manner worthy of their authorship.—The Indianapolis News, February 13, 1914.

The following press criticism tells of Julia Culp's success at Troy, N. Y.:

Mme. Culp presented a program that was splendidly varied. . . . All were rendered beautifully and with the exquisite finish that stamps the real artist. Mme. Culp is a mezzo-soprano, the tone ringing from mellow contralto to pure ringing soprano cathedral note to vibrant high call. Temperament, understanding, imagination—she possesses all of these. The worth of the theme is faithfully preserved, be it sweet tenderness of poetic thought that entrails, or the more commanding challenge to the emotions. Mme. Culp's voice is, it is not necessary to say, of intensely sympathetic quality. When she sings of love, love is very understandable in all its perishability and imperishability to her listeners. That voice is a rare medium of expression. Tonal pictures might describe the result. . . . —Troy Record, February 20, 1914.

The critics of the New York papers also agree with those of other cities in praising the splendid voice of Mme. Culp. Some of the recent press criticisms are appended:

Her singing of the Schubert group was admirable—eloquent of utterance and well controlled in tone. Her remarkable versatility was displayed in Marie Antoinette's "Pauvre Jacques" and in a group of romances and chansons arranged by Weckerlin, all of which she interpreted in a manner which would have done credit to Yvette Guilbert, with the added attraction of a beautiful voice.—New York Tribune, February 25, 1914.

Mme. Culp must have been gratified at the size of her audience, as it was an unusually large one. The singer was in full possession of the superb qualities of voice and interpretative powers by which she is well known here, and she sang in a manner to arouse profound admiration throughout the afternoon. . . . —New York Sun February 25, 1914.

As was to be expected, Mme. Culp was at her best in the German numbers. . . . Her greatest talent seems to lie in her ability to bring out with exquisite effect the fullest meaning of songs of sentiment. She has an amiable talent, and one that is placing her in a position of prominence in the affections of persons who appreciate artistic singing. The beauty of her voice and her skilful use of it were as much in evidence as ever.

It is seldom that an American composer's works are sung with the same care and seeming appreciation as were those of Mr. Carpenter's yesterday. Mme. Culp sang as if she felt that she were singing something worth hearing and not as if she were courting favor, reluctantly by taking up the cause of native music. The audience found something to admire, not only in Mme. Culp's art but in the songs themselves. . . . The audience was large and its attitude toward the singer enthusiastic.—New York Herald, February 25, 1914.

The poetic charm which the singer brought to her music will linger long in the memory.—New York Press, February 25, 1914.

Julia Culp, who has gained popularity and praise in this city, was heard yesterday afternoon at Carnegie Hall in her second recital this season. The audience was a large and fashionable one.

The program was one that happily illustrated Mme. Culp's resources of style, range and vocal quality.—New York American, February 25, 1914.

Mme. Culp opened with a group of Schubert songs and closed with four songs by Hugo Wolf. She also sang some old French mungs. In all she demonstrated the charm of her art and the power of her interpretations. There was the usual Culp enthusiasm and the house was almost completely filled.—New York Evening Mail, February 25, 1914.

Her enunciation was admirable in three languages, the German of Schubert and Wolf, the American, Carpenter, and the French, Weckerlin and Marie Antoinette.—New York Evening Sun, February 25, 1914.

Her lovely voice and her finished art gave delight to a large and appreciative audience.—New York Evening World, February 25, 1914.

Julia Culp displayed her admirable art once more in a song recital at Carnegie Hall yesterday afternoon.—New York Globe and Commercial Advertiser, February 25, 1914.

Mme. Culp's glorious voice, her superlative qualities of interpretation, her command of both, were again the source of profound enjoyment. Her remarkable versatility renewed admiration.—Brooklyn Times, February 25, 1914.

Julia Culp, who has endeared herself to the music loving public of this city by her remarkable ability as a lieder singer, gave her second recital of the season at Carnegie Hall yesterday afternoon.

The program was one that brought forth the artist's versatility, resources of style and vocal range, and quality in delightful manner.

The audience was large and so enthusiastic that the artist responded with several encores.—Brooklyn Citizen, February 25, 1914.

Julia Culp's song recital yesterday in Carnegie Hall was more noticeable than usual, as regards the types of the songs. . . . Mme. Culp was at her best, dramatic, as well as artistic, and her pose, as she sang the numbers, was regal.—Brooklyn Daily Eagle, February 25, 1914. (Advertisement.)

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#### Julia Culp a Great Favorite.

Admiration of Julia Culp's art appears to be taking on as broad dimensions as the scope of the Dutch lieder singer's ability. Paens of praise come from all sides.

Among the more recent are the following, which tell of Indianapolis enthusiasm for the marvelous singing of this exceptional artist:

Mme. Culp has a voice that is rich, warm and colorful, and she tends a feeling to her interpretations that makes her appear as if she were an interested friend speaking her message. Of a charming and modest presence, with a manner that is uncommonly sweet and gracious, with the glorious voice and her power and ability to use it, there is no wonder that in the few years she has been singing she has attained the remarkable heights of art that she now holds. With all the splendor of her singing, there is a reserve that makes one feel that there is still more to be used on demand.—The Indianapolis Star, February 25, 1914.

From beginning to end her program was a treat and well deserving of the enthusiastic applause given by the audience. This famous Holland woman, who has long ranked among Europe's greatest artists, had never been heard in this city before, but she may rest assured that a royal welcome will await her, if she ever sees fit to come again. The demonstration of appreciation with which she was received last evening is sufficient to prove that she won her audience, and had the program been double the length it was, it is doubtful whether any one would have grown tired.

Julia Culp is lucky enough to be endowed with a personality which causes an audience to take an immediate liking to her. Then, when

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[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beaumarchais, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, February 24, 1914.

At the Conservatoire concert last Sunday, André Messager directing, two works were given for the first time in Paris, "Danse des Devadasis" of Florent Schmitt, whose "Forty-seventh Psalm" has made an excellent impression in its American performances this season, and fragments from "Eros vainqueur" of Pierre de Bréville. The first named is a short work for soprano solo, chorus of women's voices and orchestra, and, though produced for the first time, is not new, having been written between 1900



MME. KOUSNEZOFF, AS THAIS.

and 1905, when M. Schmitt was at the Villa Medici in Rome and visiting other European countries for purposes of musical study. There is a great deal of Oriental color, use of the whole tone scale, etc. The musical workmanship is excellent, as is always the case with M. Schmitt's compositions. The work is agreeable, though making no very strong impression of any sort on first hearing. It made a success with the public. There were hearty, long continued applause and demands for a repetition, which was not given.

M. de Bréville's "Eros vainqueur" is a "Conte Lyrique" in three acts, the fragments given being from the second act, with solos for Eros (Mme. Croiza, who acquitted herself excellently) and a trio of three female voices, "les trois princesses." This work was pervaded by the indefiniteness characteristic of the modern French school, which is all very well if one likes it. At a first hearing it did not appear to be equal in artistic value to the other new work on the same program, nor did it make an equal success with the public. The soloist in Schmitt's "Danse des Devadasis" was Magda Leymo, a coloratura soprano with a voice of great purity and beauty and with a fine knowledge of how to sing. The part is rather an un-

thankful one vocally, but Mme. Leymo sang it capitally, though the orchestration is rather heavy at times for a purely coloratura voice to contend with. She was heartily applauded and again proved herself a thorough artist in singing one of the three princesses in "Eros vainqueur."

The choice of Mme. Leymo as soloist in the first production of so important a work as that of Schmitt was a tremendous compliment to her personally and to Enrico Bertran, the teacher who has formed and developed her voice and taught her all her vocalization. It was Mme. Leymo's first important appearance in this city, and it is exceedingly rare for the direction of the Conservatoire concerts—the most important series of concerts offered in Paris, now in its eighty-seventh year—to engage a debutante for important solo work. Both Mme. Leymo and M. Bertran, her teacher, have every reason to be very proud of her success.

## AT THE OPÉRA.

Ballet always is trumps at the Opéra, and an absolutely full house assembled last Wednesday evening to witness the first production of a new ballet in two acts, "Philotes," book by G. Bernard, music by P. Gaubert. The scene is laid in Greece of old times—the scenery, by the way,

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was very beautiful indeed—and the story is simple enough. Philotis is a lady of a character so questionable that it is quite unquestionable. She has undefined longings for something and does not know what it is until Lycas, a lyre player, appears. Then she knows. It is Lycas. But there are complications. Lycas' companion in crime, Thétis, is with him. She is a lady of spotless reputation except for the fact that she is a flute soloist, and, as she plays on the Greek flute, a double one, twice as bad in consequence as the average flute soloist. She loves Lycas and supposedly he loves her. Philotis attempts to steal Lycas from Thétis—it must be confessed that he does not seem averse to being stolen—but just as the two are beginning to indulge in a joyous dance together the uncomfortably virtuous Thétis insists on stealing him back again.

This happens three or four times and finally Philotis apparently decides that it is not worth while exalting him again. So she leaves him to Thétis and virtue triumphs over vice once more. There was some excellent dancing by the soloists and the corps de ballet, and there were many costumes, the majority being quite hideous. Philippe Gaubert, the composer of the music, is one of the best flute players in Paris and assistant conductor to M. Messager, of the orchestra of the Conservatoire Nationale. His music is fine, capably conceived and splendidly orchestrated, the work throughout of a thorough musician. It has real symphonic value—in fact, some of the critics objected that it was a bit too abstruse for ballet. There is clever use of the Greek modes and there is a dance in 7-4 time, one or two more in 5-4. It was apparently liked by the public, which was liberal with its applause and called the author and composer at the end.

The ballet was preceded by a performance of "Rigoletto." The majority of the cast was most unfortunate, the Rigoletto and the Duke being too bad for serious consideration, but the performance was saved by the capital Gilda, Mme. Yvonne Galle. She is the possessor of a pure, high soprano, which, unlike that of most coloratura sopranos, is warm and sympathetic as well, and she sings splendidly. Her singing and acting were, in fact, the sole relieving features of the performance, and the public was quick to recognize it by singling her out for hearty applause whenever occasion offered.

#### EMIL SAUER IN FINE FORM.

Though Paris has been as busy musically the past week as it always is in the season, there have been few features



VINCENT D'INDY.  
(From Le Guide de Concert.)

calling for special comment. The principal soloist of the week was that veteran of the master guild of piano players, Emil Sauer, who gave two recitals, one Wednesday and one Saturday evening. The first program included Saint-Saëns' caprice on the airs de ballet from Gluck's "Alceste"; Beethoven, op. 109; three compositions of the artist himself, and Liszt's "Mazeppa"; the second Beethoven, op. 53; the Schumann "Carnaval"; three more of Sauer's own compositions, and the Liszt "Venezia e Napoli." Prevented by other musical engagements from hearing either of the recitals, I am informed that the hall was filled on both occasions, that Sauer himself was in splendid form—many of his admirers tell me that, notwithstanding the years which he has played, he is still

steadily advancing—and that he won a tremendous and well merited success.

#### D'INDY LEADS MODERN MUSIC.

Another interesting feature of the week was the appearance of Vincent d'Indy as director of the Sunday concert of the Sechiari Orchestra, the distinguished musician leading a program the principal features of which were Ravel's suite, "La mère l'Oye," and his own orchestral poem, "Souvenirs."

#### OPERATIZATION OF FAIRY TALE.

The third feature worthy of special mention was the production last evening at the Opéra-Comique of a "lyric story" in three acts entitled "La Marchande d'Allumettes," written by the relatives of illustrious men. The book, taken from Hans Andersen's well known fairy tale, is by Mme. Edmond Rostand (Rosemonde Gérard) and her son, Maurice Rostand, and the music by Tiarko Richepin, son of Henri Richepin and a pupil of Xavier Leroux. This work aroused special interest among the French, of course, owing to the personality of its authors, and, if it turns out to have real intrinsic worth as well, it will be reviewed later in these columns.

#### MONTE CARLO AND MASSENET.

Monte Carlo, at whose opera house so many works of the late Jules Massenet first saw the light, is appropriately the first city to honor the dead composer with a monument, which was dedicated yesterday (Monday, February 23) morning with appropriate ceremonies. There was a very large and distinguished assembly of officials, musicians and friends of the deceased composer, and the principal addresses were made by His Highness the Prince of Monaco and M. Jacquier, French Under Secretary of Fine Arts, who read the address prepared by his chef, the Minister Viviani. The monument, crowned by a bust of the composer, is a work of the sculptor Léopold Bernstamm. Last evening witnessed the first performance of a posthumous opera of Massenet, "Cléopâtre," with Mme. Kousnezoff in the title role. The wires report a fine success for the work and praise it as being equal to the best of Massenet's, but a more detailed notice must be postponed until later.

#### NOTES.

Alice Verlet, the splendid French lyric soprano, who will be heard in America next season after a long absence, has been compelled to relinquish all engagements for the present owing to a severe attack of grippe, which has confined her to the house for several weeks. I am indebted to her for calling my attention to a new work, "Françoise," lyric opera by the well known composer Charles Pons, which was recently produced with much success at Lyons. The score shows it to be a charming work, full of delightful melodies. I understand that it is scheduled for early production at the Gaieté-Lyrique here.

An American who left here last week was Samuel Strang Nicklin, known to some of his friends as the "sweet voiced first baseman" and to others as the "hard hitting baritone." Nicklin has been working hard this winter with Charles Bowes and with Master de Reszke himself, and has made great progress in this, his fourth season here. He goes at once to West Point to resume his position as coach of the baseball nine there. Nicklin claims that he will not return here next season, but will remain in America to begin his career as a concert singer, but his Paris friends hope to see him for at least a short time.

Charles Holman-Black and Frank Holman invited a large number of friends to their splendid studio in the Avenue de Breteuil recently to hear Edward Prime-Stevenson read two stories, "Professor Jovanny's Funeral" and "Madame Clerc," from the volume of novelettes which he has recently completed. It was a very enjoyable afternoon as Mr. Prime-Stevenson, who is well remembered from his former connection with the New York musical world, is a fine reader and an author of splendid ability, with a special eye for dramatic effects.

Last week Dent Mowry, pianist, gave a recital at the salon of Mrs. William S. Davenport, which was listened to by an audience of nearly 200. Mr. Mowry, a former pupil of the excellent Professor Teichmüller, of Leipzig, is a pianist who does not forget what real music is in attempting to display technical virtuosity—the grave fault of too many young pianists—and, as he proved again on this occasion, has the happy faculty of choosing a capital program. A feature of it was a group of four pieces by the pianist himself, unpretentious, straightforward piano music, of melodic interest and well written for the instrument.

Elsa Vasquez, who prepared for an operatic career with Enrico Bertram, of this city, has just been engaged for the opera season at the Coliseo in Buenos Ayres. Mme. Vasquez, a dramatic soprano with an excellent voice and much temperament, will make her debut as Santuzza.

Jeanne Delsolay, the contralto, who has been studying the past two seasons with Regina de Sales, has gone to Berlin for a few weeks, where she is engaged for several public and private appearances. At a recent private performance of Wagner's "Siegfried" here, Miss Delsolay's performance of the part of Erda was specially praised.

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#### Success of Jenny Dufau in Concert.

Since the close of her engagement with the Chicago-Philadelphia Grand Opera Company, Jenny Dufau has filled a series of important concert engagements. Miss



Photo by Moffett Studio.

JENNY DUFAU.

Dufau is booked for concert and recitals up to the first of May, when she will sail for France. She has received invitations to appear as guest at several of the principal opera houses in Europe; where she achieved some of her earlier successes.

#### A Plucky Debutante.

Jeanne Rowan, the young pianist who gave a recital at the Maxine Elliott Theatre, New York, on Sunday afternoon, March 1, disclosed the fact not only that she is a talented pianist, but a plucky young lady as well. At the conclusion of the first group of Chopin numbers, Miss Rowan fainted in full view of the audience. This did not hinder the completion of the number, however, for when quickly restored to consciousness she continued the program, playing every number, except the Wagner-Liszt "Isolde's Liebestod."

Miss Rowan plays with artistic finish, rare intelligence and repose, possesses reliable technic, power and touch. The audience showed great pleasure in the young artist's work, bestowing well merited applause. At the conclusion she furnished one added number.

Miss Rowan has studied with Richard Burmeister more than eight years, and during her stay abroad gave concerts in Berlin, London, Dresden and Leipzig.

## The Famous Prima Donna of the Paris Grand Opera

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5 Portland Place,  
London, W., February 21, 1914.

The interesting event in operatic circles this week was the production of "Walküre," February 16. The cast was made up of the following artists:

Siegmond	Jacques Urlus
Wotan	Paul Bender
Hunding	Paul Knüpfel
Brünnhilde	Frau Rüsch-Endorf
Sieglinde	Eva von der Osten
Fricka	Frau Bender-Schäfer
Gerbilde	Annie Puchmayer
Ortlinde	Dora Gibson
Waltraute	Frau Bender-Schäfer
Schwertleite	Mabel Corran
Heimwige	Rosina Buckman
Siegrune	Ethel Fenton
Grimgerde	Frau von Pandar
Rossweisse	Dilys Jones
Conductor, Artur Bodanzky.	

It was not a cast that might appeal to Wagnerian connoisseurs, but nevertheless the performance on the whole was much better than many another "Walküre" given at the Royal Opera. The Siegmund of Jacques Urlus was lacking neither in the quality of the temperamental nor vocally. The Wotan of Paul Bender was good in parts. But the old materialistic might-is-right god was not pictured with sufficient crushing relentlessness! Neither did the voice suggest the tyranny of the villainous old fellow. Hunding, too, as impersonated by Paul Knüpfel, was altogether of the too complacent type and not sufficiently impressive in the terrible and menacing style of being that he should be.

But the ladies! A trinity of real twentieth century suffragettes they were! Brünnhilde, Sieglinde, and Fricka! One does not mind Fricka any more—long acquaintance with her has familiarized one to her idiosyncrasies and pet hobby of reading the riot act to her dear husband; if she

will but sing well, much is forgiven her, but Mme. Schäffer did that. At the same time she was an awful example of what it must mean to be wedded to a virago. It is one of the tragic messalliances of life. Mme. Endorf was the true to life suffragette leader and sang just as a suffragette leader should sing; with right good valor and defiance she gave the yell of the Walküren. Last but not least in this feminine triumvirate of truculent ones was Mme. von der Osten as Sieglinde. She certainly has a wonderful volume of tone which is preeminent in nearly every note she gives utterance to. It is truly an astounding accomplishment, but something not exactly associated with the eternal femininity. There was no illusion whatever about her Sieglinde interpretation, that is, the illusion of feminine charm. She was just a kind of strong minded female Sieglinde, which kind of character she voiced in all her vocal emanations. They certainly were three grand Amazonian goddesses.

But the orchestra went them one better. They were not always to be heard against the clarion background of Herr Bodanzky's orchestra. Though a characteristic of his conducting in "Parsifal" was to favor the singers, in "Die Walküre" he, on the contrary, conducted without fear or favor of any one, driving the old war horse with great clanking and sometimes clashings between stage and orchestra, and with original and oftentimes accelerated notations of tempo and rhythmic outline. It was very exciting at times, but the conductor never lost rein; he remained conqueror throughout the evening's strenuous.

### BURRIAN AS TRISTAN.

Repetitions of "Parsifal," "Tristan and Isolde" and the last performance of "Joseph" have formed the repertoire for the week. And, by the way, as the Philharmonic Society's concert engaged the writer's attention February 19, synchronizing with the date of the second "Tristan and Isolde" performance, it may be interesting to quote two examples from the daily press on Carl Burrian, who sang the role of Tristan for the first time this season. Said the Daily Telegraph:

Mr. Burrian succeeds to a distinguished title, and if last night one felt that his reading of Tristan's part was inclined to be diminutive and almost precious in impersonation, one must remember also, the limitations of an artist who knows his limitations. To do Mr. Burrian justice, he at no time tried to overreach the part, and the sure guiding hand of Mr. Coates was a magnificent antidote to extravagance. In the second act one would have preferred broader, more heroic singing in the duet with Isolde, one would

that an Isolde could have been wooed with such virile and often boisterous pleading. There were occasions, however, especially in the serener episodes of the love duet, when he controlled his voice and sang with much of his old power.

The readers of the MUSICAL COURIER may make their choice as to which of the two types Mr. Burrian belongs.

### BORWICK AT PHILHARMONIC.

One of the most interesting in this season's series of Philharmonic concerts was that given at Queen's Hall, February 17. The conductor was Herr Mengelberg, the soloist Leonard Borwick, and there was a new rhapsody by



TAKEN BY MURIEL LITTLE WHILE ON HER CHRISTMAS HOLIDAYS SPENT IN PARIS.

Sir Charles Stanford. The conductor interpreted in his best manner Strauss' "Ein Heldenleben," in which number the violin solo part was played by Albert E. Sammons with fine taste and beauty of tone. The Philharmonic Orchestra under Herr Mengelberg proved to be of excellent material, and besides the Strauss work, and the new rhapsody, interesting readings were given of Beethoven's "Egmont" overture and "March Hongroise," Berlioz. Mr. Borwick played the lovely Schumann concerto with wonderful finish of style.

In all Mr. Borwick's readings there is a definite and thorough conception to be presented, and a unity of idea. Not alone is his the musical temperament, but the musical plus the intellectual. And in his interpretation of the Schumann concerto Mr. Borwick brought to bear this faculty of his to unify, and thus he gave a reading of surpassing interest as well as one of great brilliancy; for as a virtuoso and one who possesses command of all the external accomplishments of modern pianism Mr. Borwick has no rival among modern pianists. It is rarely that the Schumann concerto is given in all the fullness of its nobility of sentiment as it was on this occasion, with Mr. Borwick, Herr Mengelberg, and the Philharmonic.

### THE STANFORD RHAPSODY.

This latest work by Sir Charles Stanford is one of decided musical value. It is woven around three typical Irish tunes and is melodic, rhythmic and brilliant in character. Ingenuity in the orchestration, a sense of color and contrast, and no little atmosphere of the poetic add additional charm to a work that should establish a place for itself in the orchestral repertoire.

### LEONARD BORWICK'S THIRD RECITAL.

Beethoven constituted the program of Leonard Borwick's third London recital. As an interpreter of the classical school Mr. Borwick may be said to be peculiarly attractive. In the realm of the classic, in delineating the purity of line and symmetry of design symbolizing the physical element of the classic, Mr. Borwick is at one with the classic masters as he is in his sympathy with their musical convictions. A certain austerity dominates all Mr. Borwick's readings, an imagination clarified and free from all sentimentality in his to draw upon, and, withal, a poetic significance is infused into all that he transcribes. His program of February 18 was constructed of:

- Polonaise in C, op. 89.
- Sonata in A flat, op. 110.
- Sonata in F sharp, op. 78.
- Bagatelle in G minor, op. 119, No. 1.
- Rondo in G, op. 51, No. 2.
- Bagatelle in B minor, op. 126, No. 4.
- Fifteen variations and fugue on an original theme, from the composer's ballet, Prometheus.

It was a well constructed program in that it was one in which the pianist got away from the more hackneyed Beethoven repertoire, so to say. He gave a spirited reading of the polonaise; the sonatas were phrased with delicacy and in well rounded periods; a delightful naivete pervaded the two bagatelles and the rondo, and in the variations, a complicated work and difficult to make interesting, Mr. Borwick succeeded in creating something of a well contrasted tone poem out of the number. He was received with enthusiasm by his audience, which, as on

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have preferred a Tristan with ambitions and passions. As it was, we had a Tristan who could violate no conventions nor commit the slightest breach of etiquette.

And the Daily Standard:

Herr Burrian, who took the part of Tristan, has been termed the "Caruso of Germany." No doubt this title might have been formerly justified, but his arduous work during many years has naturally impaired the tone of his voice, which has lost something of its pristine quality. In appearance and stage manner his Tristan, moreover, rather suggests the swashbuckler of a melodrama than the romantic hero of Wagner's immortal story. It is difficult to imagine

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the occasions of his first and second recitals, filled Aeolian Hall.

#### QUEEN'S HALL ORCHESTRA.

The seventh in the annual series of symphonic concerts by the Queen's Hall Orchestra, under Sir Henry J. Wood, brought forward a program containing much new musical thought. First, there was the initial concert performance of Richard Strauss' overtures, "Der Bürger als Edelmann" and "Ariadne auf Naxos." Both compositions are decidedly charming and of a musical personality quite different to that usually associated with a Strauss work. They are proof positive of the great versatility of their creator. Following this A and B group was a first performance of Stravinsky's fantasia for orchestra entitled "Fireworks," a brilliant virtuous orchestral number taking less than two minutes for performance, and one that is to be repeated at the eighth concert, February 28, in response to a general request. The Beethoven fourth symphony brought to a close the first part of the program.

Alfred Cortot, the French pianist, was the soloist of the afternoon and gave a sympathetic interpretation of the Schumann concerto, and the closing number on the program was Delius' dance rhapsody for orchestra, a work brilliant and modern in its workmanship in all that pertains to the best meaning of the term modern. There is a kind of precociousness of spirit about the work, almost a vindictive frenzy of character expressed throughout the workmanship enveloping the various themes and subjects which in themselves are simple enough. However, it is a fine work, interesting and worthy of a permanent place in the scheme of things orchestral. It was first performed at the Hereford Festival of 1909, having been written the previous year—as stated in the program notes.

#### A FLORENT SCHMITT PROGRAM.

The Society of French Concerts, at its twenty-fourth concert, at Steinway Hall, February 16, devoted the entire program to compositions by Florent Schmitt, chief among which was the composer's quintet for piano and strings, played by the Parisian Quartet, the personnel of which comprises the Messrs. Willaume, Morel, Macon and Feuillard, and with the composer as pianist. The quintet is a work that contains much of interest, but it would bear a certain abridgment, as too much is said that appears to be of too little importance. This was the second perform-

and the almost suavity of its melodic contour. The work, however, lacks distinction, and that indefinable something termed charm for want of a more definite definition. That it was excellently played there can be no doubt, and it was received with much applause by the audience.

With Lily Henkel, the composer was heard in a four hand composition, of apparently no musical value, entitled "Humoresque," which embraced a "scherzetto," a "valse sentimentale" and a "danse grotesque." A more worthy composition was "Crépuscule," No. 1, dedicated to R. Vaughan Williams, the English composer, and played by M. Schmitt with fine effect. A chant élégiaque for cello and piano was also attractive.

But the composer is best in his songs, three of which were sung by Hilda Roosevelt, accompanied by the composer. These were "Ils ont tué trois petites filles," "O



GLASS CURTAIN IN THE MEXICAN NATIONAL THEATRE,  
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triste était mon Amé" and "Demande," three fine songs of their type and presented by Mme. Roosevelt with unerring taste. At the next concert of the society, which will be given in May, Vincent d'Indy will be the distinguished guest and will assist with the program.

#### SECOND BENHAM RECITAL.

At his second recital Victor Benham programmed a sonata of his own, in C minor, No. 3, a composition well calculated to interest those looking for a strictly pianistic work. It is the creation of a pianist and no doubt its many brilliant passages "fit" the hands in no uncertain manner. It brought to a close Mr. Benham's program, which was constructed in its entirety of a group by Chopin, including six études; the Mozart fantasia, and the Beethoven sonata, op. III.

As a Chopin interpreter Mr. Benham has secured the unqualified endorsement of the Continental musical press, as his many fine notices prove, and at his concert of above mentioned date he opened his program with the Chopin fantasia polonaise, which he gave in brilliant style. This was followed by three mazurkas, the C minor nocturne, valse, op. 42, and the six études. An excellent technic, energy of temperament and a musicianship comprehensive and well schooled are aids to Mr. Benham's accomplishments as a pianist, and he received well merited applause from his audience at the close of each and every number.

An announcement has been made by his manager that "owing to the great success that has attended Victor Benham's piano recitals in London and the Provinces and the experiment in giving recitals at 'popular prices,' he is to give a number of recitals in Queen's Hall with the innovation of reserving seats from sixpence, balcony, to four shillings, stalls."

#### "ANCIENT DANCE FORMS."

An interesting lecture on the above named subject was given February 17, by Jeffrey Pulver, in the board room of Messrs. Novello & Co., 160 Wardour street. Mr. Pulver, who has given a great deal of attention to the subject the last few years, and is now acknowledged as an authority on the subject, gave an extremely erudite analysis of the dance form known as the "Gigue."

At a previous lecture on the same subject of ancient dance forms, and delivered under the same auspices, that of "The Musical Association," Mr. Pulver gave a likewise very learned account of the suite or partita, reserving the subject of the "Gigue," a component part of the suite, for the special lecture which he gave last week. It seems to have played more than an ordinarily important part in the evolution of musical form, and the many illustrations of its successive periods, its variety in unity of tempo, its migration to various lands and its keen and welcome reception by even the English court of older days, all entered into Mr. Pulver's fascinating outline of its genesis and quite historic life.

J. Percy Baker was in the chair, and among the audience was J. Fuller Maitland, who, as is well known, is an accepted authority on folksong.

#### LULA MYSZ-GMEINER SINGS.

The concerts by Lula Mysz-Gmeiner invariably are of the highest order of musical interest. Her programs always are comprehensive in a much fuller significance of meaning than with most singers, because of the range and character of her voice and her knowledge of song literature. On February 17 Mme. Mysz-Gmeiner sang seven-



MURIEL LITTLE AND ONE OF HER PUPILS, EVELYN TEESDALE, CROSSING ENGLISH CHANNEL.

ance the work has been given by the society, the first having been programmed at the eleventh concert, January 11, 1911.

The work is dedicated to the composer's master, Gabriel Fauré, and in many of its pages may be traced its musical lineage, notably in the ease and grace of its unfoldment

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teen songs, beginning with a group in Italian and ending with four folksongs by Brahms. The central portion of her program contained a group of five Schubert songs, beautifully delivered, vocally and as to interpretation, and four songs by Gustav Mahler, in which the intense and dramatic note transcends. Mme. Mysz-Gmeiner was assisted ably by Richard Epstein, accompanist.

## THE WESSELY QUARTET.

The work of the above named chamber music association, which has been often commented upon in these columns, is on all occasions of the highest artistic merit. At the concert given at Bechstein Hall, February 14, no deviation from the standard the quartet has established for itself was observable; on the contrary, a greater finish of ensemble dominated the work in general. In the Schubert posthumous quartet in D minor, this greater finesse was noticeable in the really beautiful interpretation accorded the work by the quartet, the personnel of which is composed of Hans Wessely, Spencer Dyke, Ernest Tomlinson and B. Patterson Parker. In the Strauss piano quartet the pianist was York Bowen, and the work proved all its old fascination as presented by these excellent musicians.

A new string quartet by Mr. Esposito was not particularly interesting in any way. It does not belong to the modern genre of musical thought, but rather to a too remote period of musical thought and musical conviction. It has some rather attractive melodic lines, but its weak point is its construction or manner of writing for the four instruments, as well as its lack of definite mood. It was, however, well played.

## MISCELLANY.

Among the miscellaneous concerts of the week may be mentioned the piano recital by Henriette Michelson at Aeolian Hall, a young and promising pianist; Christian Carpenter, pianist, and composer of some dainty things for her instrument, who gave an interesting program at Steinway Hall; Katharine Kendall, who gave her first violin recital at Bechstein Hall, and demonstrated here undoubtedly ability and talent. She is a pupil of Henri Petri, father of Egon Petri, the pianist, and has had, therefore, excellent tuition. She was assisted in the Brahms G major sonata by Winifred Christie, pianist; Francesco Vigiani, violinist, who, accompanied by Eugène Wagner, pianist, gave a recital at Aeolian Hall, proving himself a violinist of no little gifts. His tone is excellent and he displayed cultivated taste in all he did.

Sir Henry J. Wood has competed two works relating to the vocal art. The one is entitled "Diction for English Singers with Practical Exercises"; the other "Vocal Exercises for Solo Singers." Both will be published shortly.

EVELYN KAESMANN.

## Vida Llewellyn at Rostock.

The accompanying snapshot shows Vida Llewellyn, the American pianist, with Director Holtschneider, Fraulein



FROM LEFT TO RIGHT: DIRECTOR HOLTSCHNEIDER, FRAULEIN KREITZ, HUGO KAUN, VIDA LLWELLYN.

Kreitz and Hugo Kaun, on the occasion of her appearance at Rostock, where she played the Hugo Kaun concerto with the local orchestra.

## School of Music and Arts Concert, March 14.

Ralfe Leech Sterner, president and director of the New York School of Music and Arts, 56-58 West Ninety-seventh street, announces the 33d concert of the institution, Saturday evening, March 14, at the Waldorf-Astoria Hotel, 8:15 o'clock. Frequent students' recitals at school headquarters are supplemented by the larger public concerts, of which this will surely be a notable example of the work done at the Sterner institution. Up to date methods characterize Mr. Sterner and his staff of young and enthusiastic teachers. Himself an authority on the voice, voice hygiene, physical and psychical matters (so thoroughly correlated in the singer), Mr. Sterner's success has been achieved on broad lines, so that the students of the various departments will all be found to reflect thorough and careful teaching. Students from various parts of the United States live in the dormitory department, or with friends, and indications for a summer class of unusually large numbers already are apparent.

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#### Eleanor Spencer Entertained.

Eleanor Spencer, the noted pianist, who is making her first American tour this season, was the guest of honor at a reception for her by Signor Sapió and Clementine de Vere-Sapió, at their apartment-studio, 65 Central Park West, New York City, Wednesday afternoon, February 25. A large number of friends and musical people gathered to meet Miss Spencer and all were charmed by her winning personality.

Although music was not intended to enter in the arrangements of the afternoon, it so happened that an impromptu musciale developed there and then, all the more enjoyable for its informal character and because it was unexpected. Miss Spencer, most gracefully acquiescing to the general desire, gave an exquisite interpretation of Schumann's "Novelletten." Elizabeth de Cant sang Mozart's "Deh, vieni," and Miss Siegel, a young dramatic soprano of great promise, and a pupil of Signor Sapió, sang Santuzza's aria from "Cavalleria Rusticana." Finally, Mme. de Vere-Sapió, the hostess, and Marguerite Hall sang several duets, to the evident delight of the numerous guests.

Among those present were: Mr. and Mrs. E. Francis Hyde, C. Norman Fay, Mr. and Mrs. C. A. Youngs, Dr. and Mrs. Darwin Nagel, Mrs. Olive E. Atwood, Mrs. A. Campbell Rogers, Emma C. Thursby, Ina Thursby, Victor Wittgenstein, Baroness von Klenner, Arthur Doremus, Estelle Doremus, Lou Blumenberg, F. McGurkey, Marion Bauer, Marguerite Hicks, Mr. and Mrs. H. Holden Huss, Edith Kendall, Mr. and Mrs. Lloyd B. Sanderson, Mrs. Walsh, Marguerite Hall, Miss de Cant, Mr. and Mrs. Walstein Douthirt, Mrs. F. Trevor Hill, Miss Down, Victor Harris, Dr. Jean Leandre, Cav. F. P. Finocchiaro, Mr. and Mrs. Henry J. Burchell, Judge and Mrs. Dugro, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. M. Whiting Ferris, Amelia Sinsheimer, Miss J. Hauser, Mr. and Mrs. L. M. Rubin, Mr. and Mrs. A. G. Randegger, Miss Siegel, Miss Hoffman, Mrs. A. H. Candlish, Mrs. Du Bois Wagstaff, Miss Wagstaff, Miss Howe, Mrs. Timothy M. O'Connor, Mrs. Gulick, Earl Gulick, Mrs. Bispham, Mr. and Mrs. Leslie Monand, Mr. and Mrs. Theo. Hudson Benedict, Mr. and Mrs. Sylvester Luria, Miss Bingham, Mr. and Mrs. J. Robert Wilson, Mrs. C. Holliday, Dr. Frederick W. Wendt, Mr. and Mrs. Rogers Lyons, Mrs. Place, Archibald Youngs and A. Spencer.

#### Robert Ruebling Appreciated.

Robert Ruebling, the assistant conductor and operatic coach with the Chicago Grand Opera Company, has been with that organization since its inauguration, four seasons ago. Previous to his coming to America Mr. Ruebling's



ROBERT RUEBLING.

long experience in Europe and his thorough knowledge of traditional Wagnerian caused his services to be much appreciated by Mme. Schumann-Heink and many of the leading singers of the Chicago Opera Company. The clear German diction of foreign artists taught by Mr. Ruebling have been praised by critics.

At the end of the present season, as in previous years, Mr. Ruebling will return to his home in Berlin, reaching the German capital by the first of May. Pupils for coaching with Mr. Ruebling should apply to his German home, Berlin, W., Jenestrasse 23.

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**The Minneapolis Thursday Musicale.**

Especially since the Minneapolis Symphony Orchestra has convinced other cities that Minneapolis is truly musical, the city has rapidly acquired a most enviable reputation for being exceptional in the opportunities which it offers musicians. In making note of this it goes without saying that the general public, and more particularly those not acquainted with the musical history of the city, should not fail to take into account the earnest pioneer work done by individual musicians and musical organizations. Musical Minneapolis may name with pride the pioneer musicians and music lovers who, for the last thirty years have been slowly bettering conditions and doing the ungrateful work

of educating the public. The three most prominent of the musical organizations are the (mixed chorus) Philharmonic Club, of which Mr. Oberhoffer was for several years the conductor; the (men's chorus) Apollo Club, and the Thursday Musical, a women's club organized, like the other two, over twenty years ago "To advance the interests and promote the culture of musical art in the city of Minneapolis, and for the improvement of its members."

It will be noted by the report of concerts this week that all three of these organizations are very much alive—in other words—while the Minneapolis public is almost as enthusiastic over its Symphony Orchestra as the University is loyal to its football team, there is a large enough public to be loyal to the other organizations. (If I knew how to say it I might be able to point out that it is the cooperation of the members of all of the musical organizations combined which—well—which makes the wheels go round harmoniously).

If, so far, I have seemed to ramble from the subject of which I started to tell MUSICAL COURIER readers—the Thursday Musical—it is because the life of that club has been so completely interwoven, since 1892, with the life of musical Minneapolis. Laura Dennis Williams was its founder and first president, though Mrs. H. W. Gleason followed her almost immediately and remained president for five years, until she made Boston her home; then followed the five year presidency of Mrs. G. E. Ricker with

tra—it was the first time that any great orchestra had been heard in Minneapolis, and the women on the executive board who dared to risk some two thousand dollars which the club did not have, had to work frantically to keep from a disastrous deficit. Schumann-Heink, Maud Powell and many other artists were first heard here through the efforts of the women willing to work endless hours that the club might not only offer its usual bi-weekly programs given by the best local musicians but that the general public might hear the best artists. This policy was followed until the establishment of the Symphony Orchestra, when the artists appearing there made it seem unnecessary for the club to offer recitals to the general public; artists were still engaged, but of lesser magnitude so the club could afford to have them on the "regular afternoon programs" and offer them without additional expense to the members.

In the past six years there has been only one exception to this rule—a recital by Ferruccio Busoni in the Auditorium.

The club is really three clubs in one, for the associate, active and student sections meet separately each month during the season, and the active section is still further divided into piano, string, voice and organ sections meeting separately and listening to programs which interest each in particular.

Being relieved of spending so much energy on the bringing of artists to the city, the club has been turning to what seems the next musical need—that of helping in the musical education of the children and young people of the city.

The club, as a whole meets bi-weekly for the excellent local musicians program in the First Baptist Church. Those appearing are the active members who have submitted to an examination before an examining board. Formerly these examinations, as well as a thousand and one other duties devolved on the executive board of sixteen members which, even with the assistance of a secretary on duty from 9 a. m. to 5 p. m. in the office adjoining the studio found the work taxing. Now the board does plenty of work but the committees which have sprung into being with the expansion of the club's activities help to share it. The philanthropic committee alone has twenty members who organize programs given in all public or private institutions which will accept them. Last season ninety programs were given in schools, hospitals, factories—even in poor homes where music might be made to help and cheer. If an associated charity worker learns that a cripple, bedridden boy would so much like to hear some music, she calls on the Thursday Musical and some one whose music that boy would like, goes to sing, play or "speak pieces" for him.

If a hospital is having a gloomy day Mrs. Fred Spafford, head of the committee, hears of it and sends one or two or three (from among the associate or student members usually) to cheer with some music. This work, with the charity lessons which members have been giving has become so extensive as to seem to warrant a well organized settlement branch.

Though the club has had some steep ups and downs it now is sufficiently prosperous to be among the guarantors of the Symphony Orchestra and the Philharmonic clubs.



ANNE HUGHES,  
President of Thursday Musical Club, Minneapolis, Minn.

Annette Muckey, Agnes Fryberger and Mrs. Harry W. Jones following, to the resignation of Mrs. Jones last spring when Anne Hughes was elected. It is significant of the serious purpose of the club that it is without political intrigues. The presidents have all been either professional musicians or, having home and family to keep them from the professional field, have served the community with their unpaid services. Agnes Fryberger stepped from her place as president into the assistant supervisorship of music in the public schools. Mrs. Harry Jones, whose early musical training was gained in Boston, has been organist for years in the Calvary Baptist Church and one of the best accompanists in the club; she has given freely of her talents and musicianship, though not making music a paid profession. Annie Hughes, the present president, is now head of the public school music in the Northwestern Conservatory and has had years of experience in the supervision of music in public schools of other cities.

So it will be seen that the active women musicians are those most interested in the Thursday Musical; the majority of the board and other chairmen of committees are active musicians, and therefore know the needs of musicians. There is very little guesswork or lost energy in the things the club attempts.

One big reason could be given as the main factor which now makes the Thursday Musical a club numbering over one thousand women—a prosperous club, whose everyday home is a large studio at 89 South Tenth street, furnished with two pianos, an extensive library, all the current musical magazines, easy chairs tempting one to sit and read, and the feminine necessity—samovar and enough china to serve tea to over a hundred. This big factor in the club's success has been its willingness to change policy as times changed.

In the early days the Thursday Musical startled itself and everybody else by daring to bring the Thomas Orches-

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its president is one of the board of fifty women who have the Children's Symphony concerts in charge. It is a member of the State Federation of Womens' Clubs, and as such is helping materially in the advancement of music among the clubs of the state. It is a new member of the National Federation of Musical Clubs and at the convention in Chicago last spring other clubs were most interested in the businesslike manner in which the club's business is conducted. They were especially interested in the philanthropic work, and the Thursday Musical Clarion—a twelve page pamphlet magazine issued at the bi-weekly meetings and containing the program for that day, with program notes, section programs for the two weeks to follow, any announcements or items of interest to club members—a magazine which pays for itself through the ads.

The regular bi-weekly program given in the West Side High School, Thursday, February 19, was unique and shows how practically the club is taking the business of music. It was devoted entirely to the demonstration of how music is being taught in the public schools here. The supervisor of music, T. P. Giddings, had classes from the third to eighth grade inclusive, take a music lesson. Taking each grade in turn, he showed how the children are being taught the essentials of music. His work would seem to prove that any one can learn to love music, after learning the foundation of rhythm and sight reading. As a close to the program, his eighth grade pupils sang a fourpart song by fours, four measures at a time, until they sang the entire song correctly and, at the close, were exactly on the pitch—a feat hard for experienced singers to perform.

At the next program, Harriet Ware's "Sir Olaf" will be given by another strong section of the club—the Choral Club under the able direction of H. S. Woodruff.

#### Iowa City Admires Christine Miller.

Christine Miller, the well known contralto, gave Iowa City a rare delight when she appeared in the musical series in that city February 5. Her program was considered one of the events of the season.

The following appeared in the Iowa City Republican February 6:

Christine Miller gave a program of contralto singing in the auditorium last night, which was remarkable for two things, its interest and its freshness. When one realized the careful art and true feeling Miss Miller gave to her work, it was a distinct satisfaction to resign every other thought to pure enjoyment of her music. She is to be commended for a peculiarly clear enunciation, and when she introduced the group of new German songs by indicating the theme of each lyric there was possible none of the distress of misunderstanding in which audiences so often flounder. Perhaps "The Sea" gave the sweetness of Miss Miller's deeper tones best. The music, which was dedicated to her, certainly was an excellent vehicle for the poem when sung by her. In contrast to the many lighter numbers, the solo from "Jeanne d'Arc" and the introductory aria showed that Miss Miller's voice responds as easily to more trying efforts of strength. (Advertisement.)

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#### Giorgini in Philadelphia.

Aristodemo Giorgini scored a big success as the Duke in "Rigoletto" recently, the part of the Jester being taken by Titta Ruffo, and Gilda by Mme. Melba at the performance given by the Chicago Grand Opera Company in Philadelphia. The critics on the different dailies were unanimous in their praise and voiced their verdicts as follows:

Giorgini sang his ballad of the fickleness of women admirably, and has a most personable figure in the Lotharian role of the Duke.—Philadelphia Ledger, February 19, 1914.

The associates of the stars were keyed to a high pitch. Giorgini sang eloquently as the Duke.—Philadelphia North American, February 19, 1914.

The tenor, Aristodemo Giorgini, gave a very creditable performance of the part of the Duke, singing with much beauty.—Philadelphia Record, February 19, 1914.

The rest of the performance was well up to the standard set by the principals. Giorgini was the Duke, and he has done nothing



ARISTODEMO GIORGINI.

better this season than this suave and finished delivery of the captivating numbers that fall to his share or than his lightly touched embodiment of the fascinating profligate whom the ill-fated Gilda loved not wisely but too well.—Inquirer, February 19, 1914.

Aristodemo Giorgini sang the part of the Duke fluently, his sympathetic tenor tones being used to good advantage in the well known aria, "La donna è mobile," which he sang well, with a taking flourish of flexible high notes at the end.—Bulletin, February 10, 1914.

(Advertisement.)

#### Saturday Club Programs.

Herewith two programs of Sacramento's progressive Saturday Club are given.

The following was given at the Tuesday Club House, Sacramento, Cal., January 24:

Knowest Thou the Land (Mignon)..... Thomas Romanza (Cavalleria Rusticana)..... Mrs. William F. Faustman.  
Zuelettie Geery at the piano.

Pierrot's Serenade..... Randegger  
Dance Espagnole..... Rehfeld

Gregory Kreshover.

Onaway! Awake, Beloved! (Hiawatha)..... Coleridge-Taylor

Albert Barber.

Zuelettie Geery at the piano.

Sonata, F minor, op. 57..... Beethoven

Hazel McMaster

Ride of the Elves..... Mendelssohn

While Shepherds Watch Their Flocks..... Praetorius

Mrs. J. N. Wilson, Mrs. Frank Zimmerman, Florine Wenzel, Mizpah Jackson, Lillian Nelson, Mrs. J. William James, Mrs. Robert H. Hawley, Mrs. Robert Lloyd, Jessie Johnston.

Mrs. George A. Cummings at the organ.

Florence Linthicum at the piano.

February 7, the following was presented, also at the Tuesday Club House:

Rejoice Greatly (Messiah)..... Handel

Mizpah Jackson.

Mrs. George A. Cummings at the piano.

Wohin..... Schubert

Der Neugierige..... Schubert

Du bist wie eine Blume..... Schumann

Wanderlied..... Schumann

Clinton R. Morse.

Prelude, op. 3, No. 2.....	Rachmaninoff
Witches' Dance, op. 17, No. 2.....	MacDowell
Hazel Ward.	
Nella calma d'un bel sogno (Romeo e Giulietta).....	Gounod
Alda McBride.	
Gavotte (Manon) .....	Massenet
Songs My Mother Taught Me, op. 55.....	Dvorak
He Was Despised (Messiah).....	Handel
Will o' the Wisp.....	Spross
Lena M. Frazer.	
Gigue IV .....	Bach
Rigaudon .....	Rameau-Godowsky
Tambourin .....	Rameau-Godowsky
Mary Kendall.	
Je t'aime .....	Massenet
The Sea .....	MacDowell
A Maid Sings Light.....	Tours
Mother o' Mine.....	
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Zuelettie Geery at the piano.	

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INTERIOR OF THE AUDITORIUM, ATLANTA, GA.

noon, has a seating capacity of 8,000, and during the two months that he has been in Atlanta his audiences have numbered between 3,000 and 5,000 people at each of these concerts.

These organ recitals are financed by a music festival association, consisting of about twelve of Atlanta's most prominent men. They bring the Metropolitan Opera Company to that city for a week of opera every spring, and with the net profits employ the organist.

In addition, the city council has this past year decided to contribute \$1,000 toward the organist's salary.

Aside from maintaining these organ recitals, the association manages also a festival chorus of 250 voices, which consists mainly of working people and is also under Mr. Kraft's direction. This chorus assists at the recitals on the first Sunday of every month; at other times singers are also called upon to assist. The chorus is now studying Haydn's "Creation," which it will present late in May.

It is of interest to know that the organ was bought by general subscription, collected by the men of the association, and has never been paid for entirely, because when paid for the instrument becomes city property, although the association will have three votes against two of the city.

Works of representative composers of every national school of note are found on Mr. Kraft's programs, with instructive and interesting annotations.

## Nana Genovese Photographed.

The accompanying snapshot of Nana Genovese, the mezzo-soprano, was taken at her villa in Italy. Mme.



NANA GENOVESE IN HER VILLA IN ITALY.

Genovese, at the present time, is singing in the United States.

## Klibansky Artist-Pupils in Maine.

Sergei Klibansky artist-pupils come to the front again, this time announcement being made that Lalla Bright Cannon, Jean Vincent Cooper and Paul F. Eichorn have all been engaged to sing in Maine during March. They will appear in the following places: Rumford Falls, Farmington, Wilton, Livermore Falls, Norway, Bethel, Bath, Skowhegan, Foxcroft, Dover, Dexter, Bar Harbor, Bucksport, Cherryfield, Machias, Eastport, Oldtown, Springvale and South Berwick, all under the direction of William R. Chapman.

At Milan, La Scala brought out Smareglia's new opera, "L'Abisso," with success.

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Wed., 11th, Aft., T. TERTIUS NOBLE, St. Thomas P. E. Church.

Thurs., 12th, Aft., ALMA GLUCK, Waldorf-Astoria.

Thurs., 12th, Aft., AMERICAN ACADEMY OF DRAMATIC ARTS, Empire Theatre.

Thurs., 12th, Aft., CLIFFORD DEMAREST, Church of the Messiah.

Fri., 13th, Aft., PHILHARMONIC SOCIETY, Carnegie Hall.

Fri., 13th, Aft., AMERICAN ACADEMY OF DRAMATIC ARTS, Empire Theatre.

Fri., 13th, Aft., JULIA CULP, Little Theatre.

Fri., 13th, Eve., YSAYE, Carnegie Hall.

Fri., 13th, Eve., HAROLD MICKLIN and OTTILIE SCHILLIG, assisted by the VON ENDE VIOLIN CHOIR, Von Ende School of Music.

Sat., 14th, Aft., T. TERTIUS NOBLE, St. Paul Chapel, Columbia University.

Sat., 14th, Eve., NEW YORK SCHOOL OF MUSIC AND ARTS, Waldorf-Astoria Hotel.

Sun., 15th, Aft., MISCHA ELMAN, Carnegie Hall.

Sun., 15th, Aft., PHILHARMONIC SOCIETY, Brooklyn Academy.

Sun., 15th, Eve., CENTURY OPERA CONCERT.

Sun., 15th, Eve., JOHN McCORMACK, Hippodrome.

Tues., 17th, Eve., WILLIAM HINSHAW, Aeolian Hall.

Thurs., 19th, Eve., BOSTON SYMPHONY ORCHESTRA, Carnegie Hall.

Wed., 18th, Noon, MORITZ E. SCHWARZ, Trinity Church.

Wed., 18th, Aft., T. TERTIUS NOBLE, St. Thomas P. E. Church.

Thurs., 19th, Aft., CLIFFORD DEMAREST, Church of the Messiah.

Thurs., 19th, Eve., ROYAL DADMAN and MME. NAMARA TOYE, Aeolian Hall.

Thurs., 19th, Eve., VON ENDE SCHOOL OF MUSIC.

Fri., 20th, Eve., BOSTON SYMPHONY ORCHESTRA, Brooklyn Academy.

Sat., 21st, Aft., BOSTON SYMPHONY ORCHESTRA, Carnegie Hall.

Sat., 21st, Aft., RUBINSTEIN CLUB MUSICALE, Waldorf-Astoria.

Sat., 21st, Aft., HAROLD BAUER, Aeolian Hall.

Sat., 21st, Eve., KUBELIK, Carnegie Hall.

### TRENTON, N. J.

Thurs., 19th, Eve., ALEXANDER BLOCH.

### De Treville Praised in Los Angeles.

Appended are some of the recent press criticisms culled from the Los Angeles papers following the recent success in the West of Yvonne de Treville, the noted coloratura soprano:

Yvonne de Treville . . . is an artist of rare intelligence and excellent taste, as her "Prima Donnas of Three Centuries" proved.

Her voice is coloratura soprano of unusual quality, whose middle register and lower tones have the richness of a contralto.—Los Angeles Examiner, February 18, 1914.

. . . Yvonne de Treville is a charming exception, and contradicts practically every feature of the accepted type of coloratura soprano.

To a technic of remarkable finish, an enunciation always clear in English, French or German, she adds a convincing expression and action quite novel on the concert stage.

As the new Jenny Lind, Mlle. de Treville made the famous Scandinavian prima donna live again for a moment in that extremely difficult composition of Proch, "Theme E. Variazioni," that very few artists have ever attempted to interpret, as it may be said to be the real test of his coloratura soprano.

Any one who hears Mlle. de Treville in that number will readily place her among the very few sopranos of her class.—Los Angeles Daily Times, February 18, 1914.

Not since the day Antoinette Trebelli (Dolores) so fascinated a small audience at her first Los Angeles recital, at the Burbank Theatre, about a decade and a half ago, has any coloratura singer appeared in Los Angeles so delightfully and artistically interpreted a program as did Yvonne de Treville at the Auditorium last night.

. . . Miss de Treville has a voice of highly agreeable quality, especially in the lower part. Her florid work—runs, trills, arpeggios, staccato, et cetera—are accomplished with an easy precision and grace, rarely heard, and the singer herself possesses a charm of personality that adds immensely to her work. It should be a matter of regret that this is the only appearance here this season of this delightful artist.—Los Angeles Express, February 18, 1914. (Advertisement.)

"My foot's asleep. What shall I do?"  
"Make a noise."—St. Louis Post-Dispatch.



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H. I. BENNETT - MANAGING EDITOR

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No. 1772

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Devoted to the interests of the Piano Trade.

## Steger Suit Dismissed

Judge Charles A. McDonald, Chief Justice of the Superior Court, Criminal Division, of Cook County, Ill., brought to a sudden end, Tuesday, March 3, the criminal libel case instigated by J. V. Steger against William Geppert and Thomas B. Thompson, of the Musical Courier Extra, two years ago.

An order was entered immediately discharging the defendants from further prosecution and from bail, thus giving them a clean and complete victory at the beginning of the second legal battle over the Musical Courier Extra's famous exposure of conditions in the village of Steger.

In effect, the court held that the indictment never was legal and should not have been returned by the grand jury.

A surprising incident of the case—surprising both to the prosecuting witness and to the defendants—was that Assistant State's Attorney Hayden N. Bell, who had been assigned to the case by State's Attorney Maclay Hoyne, stated to the court that the contentions of the attorneys for the defense, Messrs. Edward A. Alexander, of New York, representing William Geppert, and Benson Landon, of Brundage, Landon & Holt, of Chicago, representing Thomas B. Tompson, had convinced him that the indictment was fatally defective and it would be futile to proceed further.

Soon the flowers and music festivals will bud in the spring, tra-la.

Next season soloists who appear with the Chicago Symphony Orchestra will be informed that a new rule has been passed by the trustees, forbidding the custom of encores.

The romantic report that Alma Gluck and Efrem Zimbalist are engaged to be married has not been confirmed officially, but it would be cruel for the couple to spoil such a good news story.

"Carmen" now is being rehearsed at the Metropolitan Opera House and will be heard there three times and once at Atlanta when the company goes South after the close of the New York season.

The next novelty to be produced at the Metropolitan Opera is Wolf-Ferrari's "L'Amore Medico" in two acts. Toscanini, conductor, and a cast including Bori, Alten, Rothier, de Segurola, etc., are responsible for the interpretation.

In a Philadelphia curtain speech made at the closing performance of the Chicago Opera, Cleofonte Campanini announced the reengagement for next season of Titta Ruffo and the acquisition of Heinrich Hensel and Maria Barrientos.

It is reported that Andreas Dippel has secured the use of the Century Theatre for his light opera organization during the months of December, January, February and March next. The Century Opera Company, Messrs. Aborn, directors, will give its season of grand opera at the same theatre in the early fall and late spring.

On another page of this issue are tabulated the programs of the Carnival of Music, given recently at Madison Square Garden, by the New York Evening Sun. Among the artists who assisted were Lucrezia Bori, Sophie Braslau, Florencio Constantino, Margarete Ober, Eugen Ysaye and Olive Fremstad. It is a fine and useful thing when a daily newspaper interests itself in such a project, and it was a fine and useful thing,

too, to note how sedulously some of the other local dailies avoided mention of the Evening Sun in their reports of the concerts.

Eleanor Spencer, the excellent young pianist, who is making her first American tour at present, will return to this country again next season. Miss Spencer has been engaged as soloist with the New York Philharmonic Orchestra for its concert of November 27, next.

As an operatic prognosticator the MUSICAL COURIER has a perfect score. At once after their premieres here, we predicted the success of "Königskinder," "Madame Butterfly" and "Rosenkavalier." Also we foretold as promptly the failure of "Le Villi," "La Wally," "Germania," "Versiegelt," "Ariane et Barbe Bleue," "Le Donne Curiose," "The Girl of the Golden West," "Mona" and "Cyrano." To the list of works foredoomed to early oblivion now must be added the name of "Julien."

Palestrina's 400th birthday will be celebrated this year. It does not matter on what day the celebration occurs, because the exact date of Palestrina's birth is not known. There has been much contention among his biographers concerning the year of his birth, 1515, 1524, 1526 and 1529 having been claimed as the right one. All of these now have been rejected, however, and the consensus of opinion agrees on the year 1514. The exact date of his death is known to be February 2, 1594. As is the case with Mozart, the exact resting place of the remains of this great man has never been discovered. Although he bore the proud title of Princeps Musice, Palestrina could not afford the luxury of a private burial place and was interred in a common grave with dozens of other ordinary mortals.

## ANOTHER RICORDI ROW.

Our Paris correspondent commented in his recent letter from the French capital on the fact that hardly a week goes by there without some new case in which musical interests are concerned coming before a Paris court and he now writes to say that another incident has just transpired which bids fair to end up before the bar of justice.

The Boston Opera Company has announced Puccini's "Tosca," "Bohème" and "Butterfly" in its repertoire for the coming season at the Théâtre des Champs-Elysées, "but these works belong to the repertoire of the Opéra-Comique, and in the contract which grants to this institution the right to perform the Puccini works there is a paragraph No. 7 which binds the Ricordi house not to allow their presentation at any other house in Paris. All these contracts are prepared under the paternal eye of that powerful society with the long name—not the S. P. C. A., but the S. d. A. C. e. E. d. M.—which is known for short as the Société des Auteurs, and this paragraph 7 is one of their inventions.

"Naturally, as soon as Messrs. Russell and Higgins announced that the Boston Opera Company was to do Puccini in Paris, the management of the Opéra-Comique, it is said at the instance of Paul Ferrier, French adapter of the Puccini opera books (who would get no royalty on performances in Italian) appealed to the Société and the Société hinted to Ricordi that it would be impossible to let the Boston Opera Company give the operas in question here without getting into legal trouble. Whereupon—at least, so say the papers—the house of Ricordi has declared a boycott on all French works under their control in Italy, beginning it by causing the withdrawal of Berlioz's 'Damnation of Faust,' which was about to be produced at a theatre in Florence. And so it stands at present. Apparently the loser is likely to be Mr. Russell, whose company promises to be deprived of some of the best drawing cards of its repertoire."

**DIE DEUTSCHE OPER.**

Richard Strauss has been credited with a plan to insure more grand opera for German cities. He suggests "the formation of leagues of three neighboring cities with populations between 25,000 and 50,000, which, by pooling their funds, could afford to engage a first class managing director and provide him with sufficient funds to form a permanent instrumental and singing organization." He would have the three cities in each league "divide the services of the operatic organization between September and May of each year, devoting the remaining three months to rehearsals for new pieces and vacations."

Whether Dr. Strauss is seriously concerned over providing small cities with more operas in general or with more Strauss operas in particular need not at the present moment worry those who are discussing the composer's plan. It is not an entirely new one, even in Germany, where at least two cities have clubbed together to support one opera company. In America we have the Chicago-Philadelphia Opera Company, and there is no reason why there could not be a Cleveland-Buffalo Opera Company, or a Pittsburgh-Detroit Opera Company, or an Omaha-Denver Opera Company, if those cities were willing to pay the piper, or rather, the managing director, singers, conductors, orchestra, chorus, etc.

As most of the small German cities have municipal orchestras we suspect that they are more interested in that sort of music than in opera. Even in communities where there are regular opera companies, grand opera performances alternate with those of operetta and spoken drama. We remember to have spent a week in a Pomeranian city and during that time to have attended three performances at the Opera House. They were Tschaikowski's "Iolanthe," Freytag's "Die Journalisten" and Johann Strauss' "The Queen's Lace Handkerchief."

The chief beneficiaries of the Richard Strauss idea, if it eventuates, will be the singers, and for their sakes it is to be hoped that the operatic honeycombing of Germany may encounter no hitch. Some of the composers who have not made as much money as Dr. Strauss also are praying for the suggested order of things." "Mona" may yet be the favorite work in the repertory of the Bomst Opera, and "Cyrano" the darling of the public in Neu-Ruppin.

**TITTA RUFFO OBJECTS.**

Titta Ruffo, the famous baritone, rises in righteous indignation and declares with no small vehemence that his Italian blood boils when he reads in the advertisement of a Chicago vocal teacher that "the famous singer was first educated as a basso." Mr. Ruffo feels that his professional reputation is being assailed and in support of his belief he has sent to the Chicago Musical College the following communication duly signed:

The fact that a so called teacher of voice located in Chicago continues to advertise falsely that my most important vocal training was secured under the direction of Signor Casini prompts me to take this opportunity to deny the allegation made in the paid advertisement which has been displayed in local newspapers. The reason for this advertising can be traced to the desire of financial profit to be gained by this vocal teacher. The advertisement in question says that I originally studied as a basso. I will brand this an unqualified falsehood and refer any who may question my sincerity to my brother, Ettore Titta Ruffo, to whom I give all credit for whatever vocal success I have attained. It is not my wish to assume an undignified position before the American public, but I deem it my personal as well as professional right to stand in a correct position before every one. And furthermore, if it is necessary to adopt legal measures to preserve my name and reputation, I shall avail myself of the law offered by the American courts.

The name of the teacher was not mentioned in Mr. Ruffo's letter, but in order to give full value to his letter, it may as well be known that he refers

to Hamilton Hopkins, who has exploited Titta Ruffo in some advertising which was facsimiled recently in the MUSICAL COURIER. Upon seeing it in these columns Titta Ruffo decided to write to the Chicago Musical College the letter above reproduced.

**GODOWSKY, THE BRAHMIN.**

Leopold Godowsky's final New York recital, Tuesday, March 3, prior to his sailing for Europe last week, was as complete a demonstration of modern pianism as this town ever has experienced. In the Godowsky performances the extraneous glitter and empty fustian of the long haired virtuoso type which sensationalized piano art and hypnotized the naive portion of the public, was missed altogether, and while this great master from Vienna displayed a technical equipment which can be regarded only as stupendous, he made his appeal primarily through the fine sanity of his readings, the perfect poise of his artist nature and the depth of his intellectual presentations.

Godowsky never has dwelt in the regions where those pianists live who seek to stultify music by drenching it with sensualized tone, or else to degrade it into mere acrobatics by astonishing onlookers with ground and lofty keyboard tumblings.

Long ago Godowsky realized that the development of piano technic must go hand in hand with the intellectual development of reproductive keyboard art, and that more noise, more brawn, more speed and more surface brilliancy did not spell ethical progress and artistic advancement. Arrived at that conclusion by consistent thought and highly directed effort, Godowsky experimented with his now immortal elaborations of Chopin studies, and thereby opened up a vista of new piano technic and piano idiom, of which other modern writers for the instrument were quick to avail themselves. His novel methods Godowsky applied also to his playing of the standard works and the result was technical manipulation so finished in execution and so facile in sound and appearance that the musical world looked on and listened in amazement, which later turned to admiration that shows no signs of abatement.

The audience at Aeolian Hall last week had the rare privilege of hearing Godowsky do four of his comparatively new Chopinesques, a marvelous contrapuntal version of the G flat etude, opus 10, and settings for the left hand alone of the etudes opus 10, Nos. 3, 5 and 6. They represent the final word in piano complexity, and after hearing them the listener asks himself modestly how any other pair of hands ever may hope to duplicate such superhuman achievements.

In Chopin's barcarolle, F sharp minor polonaise, G flat impromptu, and C sharp minor scherzo, Godowsky charmed the hearers with the polish of his phrasing, his variety in nuance and his refined sentiment. Liszt's "Waldesrauschen" and "Gnomeneigen" were purest delights in tonal tinting. The same composer's "Mephisto" waltz had compelling rhythmic "bite" and real musical irony. The Henselt "Berceuse" was affecting piano poesy. In Godowsky's reverential modernized dress, a Rameau minuet and a concert allegro by Scarlatti took on piquant and lively interest. Towering above everything else was the Beethoven sonata, opus 109, a rendering as majestic and moving as it was cerebral and musically impressive. Godowsky is a Beethoven interpreter par excellence and it is a pity that New York could not hear him this winter in the "Emperor" concerto, a Godowsky achievement than which there is nothing higher in the realm of piano playing.

The great artist, head of the Meisterschule in Vienna, was compelled to return thither in order to conduct the annual examinations. His audience of last week wished him a safe voyage and a speedy return here.

**HELP, HELP!**

A letter recently published in the New York Globe tells of the formation here of The New World Club, and this letter, signed by Lillian Soskin, secretary, sets forth the object of the club as being chiefly to give the American composer an opportunity to hear his own orchestral works. She asks: "How is the young American composer, deprived of the possibility of hearing his work and discovering its weaknesses, to progress?"

We might ask as a counterquestion: "How could Richard Wagner, deprived of the possibility of hearing his work and discovering its weaknesses (?), progress?" If the American composer has provided himself with a sufficient musical education, the matter of hearing his own works or of not hearing his own works will have nothing to do with his progress, unless he is experimenting on the extreme edge of modern advanced ugliness; in which case it will make very little difference whether he knows how it will sound or not. The trouble with most American composers is that they often have not sufficient musical education to produce orchestral works.

The New World Club has "resolved to build up an orchestra which will ultimately perform American manuscript music only." In what way does this differ from the Manuscript Society, which is already in existence and doing good work?

This letter from Lillian Soskin adds: "They believe that charity begins at home and that it is high time for the people of this country to wake up and realize that they have real genius in their midst which needs fostering and which ought to get it a great deal sooner than any foreign Schönbergs or Florent Schmitts."

Florent Schmitt's "Salome," recently played here, is without doubt one of the really great compositions written in recent years. As for Schönberg, opinions may differ as to the beauty of his work, but as to his technical ability and talent for workmanship, there is no question. If there are any such composers in America and they have written orchestral works which have been refused performance, we would like to hear from them, as the editor of the MUSICAL COURIER suggested not long ago to the Cliff Dwellers' Club in Chicago.

However, every effort to advance the cause of music in this country, however ill-judged and ill-timed it may be, of course, has its usefulness, and yet we cannot refrain from agreeing with MacDowell that the greatest misfortune that can happen to the American composer is to be classed as an "American" composer.

**OMAHA'S POSSIBILITIES.**

Omaha has organized a Clef Club, consisting of musicians, the purpose of the organization being "to promote social fellowship among the musical fraternity and the advancement of musical culture and the arts." The idea originated with Thomas J. Kelly, Jean P. Duffield and August M. Borglum. Among the other Omaha musicians interested are Sigmund Landsberg, J. H. Simms, Henry Cox, Mrs. Kelly, Mrs. Borglum, Mary Münchhoff, Henrietta Rees, Martin Bush, etc.

A club of that kind should be of inestimable benefit to the Omaha musical profession and should help also to stimulate the general tonal culture of the city. The Clef members represent unusual talent. They should give several fine concerts, raise a fund in that way and make it the nucleus of a guarantee for a symphony orchestra. A woman's club started the Kansas City Symphony Orchestra. Surely the mixed membership of Omaha's Clef Club should be able to do as much for their city, which already has as excellent a choral organization (under Thomas J. Kelly's direction) as is to be found anywhere in this country.

**ADVERTISING.**

The following letter appeared in the New York Times of February 25. It contains so much truth and so much of it is pertinent to the musical field as well as to medical activity that we record it in full:

**DOCTORS AND PUBLICITY.**

*ISN'T THE ETHICAL BAN AN ARTIFICIAL THING?*  
To the Editor of the New York Times:

I was glad to see in the Times today that that part of the medical profession which maintains a rule against advertising is about to come to its senses. A dispatch from Chicago, published in the Times today, says the Council on Health and Public Instruction of the American Medical Association has decided almost unanimously in favor of the removal of the ban on advertising, and that the question will be put before the association's convention to be held in Atlantic City next summer.

The idea that professional men should avoid publicity, any more than bankers, merchants, manufacturers, publishers, or hotel keepers, is false and nonsensical. It smacks just as much of quackery as if they actually made false representations through advertisements.

The professional man who does not advertise depends on his friends to tell others of his skill, and advertising of this kind is not one-half as reliable as a written statement that will stand the test of being put in cold type.

Is there a person living who has been cured of an ailment by a physician who has been asked by that physician not to tell of it, or even not to make an exaggerated statement about the benefits he may have received? Or who has been asked to tell the person to whom he related the story of the cure not to repeat it to a third person lest the second hand information might not be correct?

There's not such a case in existence and never has been. So it is not modesty that has prevented doctors from advertising, but false modesty. It is not fear of misrepresentation that has kept them from advertising, but a belief that their skill would be magnified by gossip.

Few gods and prophets of ancient times would have existed if printing presses had been invented before them. The printing press is the greatest bulwark of truth, and those who oppose its legitimate use are either consciously or unconsciously disciples of falsehood.

For a physician or a merchant to advertise that he is the greatest person in his particular calling would be both immodest and false, but for a physician to advertise that he belongs to a certain school and uses the methods of treatment that he regards as the most efficient, or for a merchant to advertise that he handles only what he regards as the very best quality of goods, each stating facts in proof of their assertions, would not be immodest, and the probability is that the statement would be true to the best of the advertiser's knowledge and belief.

Of course, physicians, as well as merchants, should use discretion as to what they put in their advertisements, but the wholesale prohibition which certain professional men now put on advertising is contrary to common sense and an absolute detriment to the public welfare.

All persons are more or less influenced by what they "see in the papers," and if that part of the profession who regard themselves as the "real thing" let quackery gain large footholds through false advertising, it is their own fault that they do not advertise the truth.

LOWE SHEARON.

New Canaan, Conn., February 24, 1914.

After all, the medicos and the musicos are both doctors in a way. The teacher must diagnose the case before him in each individual talent that he is called upon to develop, just as the doctor must diagnose the case of every patron who enters his office. And a doctor or a musician who has no confidence in his own ability, not only to diagnose but to cure, certainly would be a very poor practitioner in whose hands to entrust ourselves. And if the doctor or the musician has confidence in his own ability and believes that what he puts forth is of genuine utility to those to whom he disposes of it, why should he not make that belief public through the columns of the press?

The fact is that there are hundreds of doctors as well as hundreds of musicians who try to get their start by aiming at social popularity, which simply means in its ultimate analysis that they depend, at least for a beginning, upon charity, pure and simple. The doctors treat their friends and their friends' friends, and if they are exceptionally shrewd they succeed sometimes in working up a temporary sort of practice in that way; but business of that kind (either in medicine or in music) necessarily is short

lived, for two reasons. The first is, that this "endless chain" is not endless by any means, and the number of people who can be drawn in to one's office or studio by being friends or friends' friends is strictly limited; the second is, that it is possible to fool most people once or twice, but not continuously, and although you may patronize a doctor or a musician for a while just to help him along, as a matter of charity, you will soon get tired of that, if you are human, and will reach the point before very long when you will demand your money's worth.

It is really surprising how many music teachers there are who represent nothing more nor less than indigent wives or indigent spinsters who never had any musical education to speak of and whose only excuse to be music teachers at all is poverty. They manage, as a rule, to get together a class of unfortunate children, in small communities generally. They generally have no reputation outside of a small circle of the friends of their "better days." Of course, if they were required to come before the large public, as players or teachers, no such thing as this would be possible, because the public would soon discover their defects. But there is a foolish and exceedingly harmful belief in the minds of some parents that any music teacher is good enough for a child, especially if the price charged is low enough, and the consequence is that many of our children are so badly started that they become discouraged before they arrive at the stage of efficiency where music begins to be a pleasure.

"The printing press is the greatest bulwark of truth, and those who oppose its legitimate use are either consciously or unconsciously disciples of falsehood."

Nothing could be more true, and the musician, like the doctor, who will not advertise, is an enemy to progress, and perhaps, too, is afraid of the truth.

**IMPORTANT FACTORS.**

"Influence, advertisement, talent, personality—these are the factors," says Glen Dillard Gunn in the Chicago Tribune, "that determine artistic success." He continues: "The casual music lover who comes into contact with distinguished personalities only across the footlights or through the records of the talking machines is prone to regard fame as the inalienable right and the inevitable reward of great talent; he does not realize that influence was necessary to bring every great artist now conspicuously before the public to a first important hearing; that vast advertisement is necessary to keep that artist before the public."

**A NOTE OF WARNING.**

Persons intending to subscribe to the MUSICAL COURIER through outside sources should investigate the credentials of individuals accepting subscriptions for periodicals at a reduced rate. Subscriptions should be given only to persons known to the intending subscriber. There are a number of individuals fraudulently representing themselves as being connected with musical or subscription agencies who claim to be able to obtain special subscription rates to periodicals. Money paid to these individuals never reaches the publishers, and intending subscribers should beware of the swindlers.

**JOSEFFY CONVALESCING.**

We learn from the family of Rafael Joseffy that the report published recently in the MUSICAL COURIER regarding the health of the noted pianist and pedagogue was erroneous and that he now is progressing favorably toward convalescence. This paper's news item was based on the statements of some of Mr. Joseffy's closest friends. His many friends and admirers will be delighted to learn that the rumors as to the genial artist's serious condition seem to have been unfounded.

**A BIRMINGHAM BARKAROLLE.**

Birmingham, Ala., announces through one of its music clubs that it is a thoroughly musical city and does not deserve some of the strictures passed upon it by the local MUSICAL COURIER correspondent.

Even though Birmingham now is talking about erecting a convention hall and concert auditorium to cost \$200,000, how is it that there always has been great difficulty in getting together from \$6,000 to \$10,000 for a music festival during the past ten years? In Atlanta, Ga., they have for three or four years raised in less than a week a guarantee of \$50,000 for grand opera. They have an auditorium which holds about 8,000 people, with a pipe organ that is said to have cost \$50,000 (possibly, however, only half as much); they have a city organist of standing, and several other good organists; and yet Atlanta cannot be said to be a representative musical city, for it has no permanent orchestra.

The Music Study Club in Birmingham does not pay the local artists who assist at its concerts. Only one musician there, who refused to work gratuitously for the club, received a fee. That, however, is not the fault of the club, but of the Birmingham musicians. If they can afford to work for nothing there is no reason why the Music Study Club should pay them. It is not a philanthropic institution.

"If the Music Study Club is doing so much here for music," a Birmingham musician writes, "how is it that so few of their members were seen at the Paderewski concert? True, there was a ball at the Southern Club later in the evening, but that is hardly a good reason for neglecting the concert, as the ball started after the concert was over. The club's members, however, always flock to concerts given free.

"Birmingham has fifty square miles with 132,000 population, while Atlanta has twenty-five square miles with 150,000 population."

Come, Birmingham, buck up!

**WELCOME, DETROIT.**

Detroit's symphony orchestra under Weston Gales, conductor, has had an auspicious start, as is told in the MUSICAL COURIER's regular letter from that city, and the thriving Michigan city should be able soon to win as high a place in the domain of musical culture as it now occupies in the field of business achievement and civic organization.

The public and the press of Detroit seem to be in sympathy heart and soul with Mr. Gales and his orchestral plans and it should not be a difficult matter now to enlist the active and long term financial support of the Detroit merchant body, whose endorsement and practical backing would make the fine scheme realizable at once.

With only eight rehearsals at his disposal, Mr. Gales brought about remarkable results according to the accounts in the Detroit Free Press, the Evening News, the Times, the Journal and News-Tribune, all of which mention the unstinted enthusiasm of the audience and speak in high praise of Mr. Gales' temperamental and musicianly leading and the spirited and accurate playing of his men.

The program consisted of two movements from the Dvorák "New World," Mendelssohn's "Ruy Blas" overture, "Wagner's "Lohengrin" (third act) prelude, Wolf-Ferrari's "Jewels of the Madonna" intermezzo, No. 2, and Wagner's "Meistersinger" prelude.

**ENTERPRISING WALTHAM.**

A plan for opening the school buildings of Waltham, Mass., afternoons for the giving of music lessons by teachers who would extend their services free to pupils who cannot afford to pay for private instruction is under discussion by the School Board of that city.

### THE PRESS BUREAU MYTH.

Have you ever been taken in by a press bureau? If so, you have no doubt discovered that you have paid out good money and have received poor return. Theoretically, the press bureau is perhaps all right; practically, most of them have proved themselves to be failures.

Such press bureaus have killed the geese that laid the golden eggs. These geese were the complacent newspapers, who were indeed geese, for they gave away valuable newspaper advertising space, which might profitably have been sold, and they gave their readers matter which was not news in any sense of the word. This state of things lasted a short time, and then the newspaper editors realized how their generosity was being exploited and how much matter they were printing which could not possibly interest their readers and had for its only object an attempt to get free advertising from which no one derived any material benefit except the press bureau which sent out the stuff.

The theory of the press bureaus aforementioned is that if an artist pays them for their trouble, they will do "writeups" for them, duplicated in many copies, and sent to the various newspapers which would be likely to publish the material. The idea is not bad, and if there had been only one press bureau instead of a thousand, and no individual press agents, it might have worked very well. In fact, for a short time, it seemed that it did work very well, but newspaper offices now have become so overflowed with this matter from the press bureaus, regarding all sorts and conditions of artists more or less unknown, that the managing editors simply have shut down on the whole industry and refused to print any such articles unless they might properly be termed news.

News, regarding an individual, is either one of two things: matter which concerns a person well known to the general public, or, if it concerns an unknown person, it must be some happening which is interesting because of its rarity, its "human" note, or its unusual or unique character.

In the good old days of the personal representative press agent, the great artists were terribly afflicted. They were forever reported as being in railroad wrecks, having their violins or pianos stolen from them in the most mysterious manner from under the berth of the sleeping car, or losing their diamonds or their pet poodles, or meeting with some other outrageous and distressing accidents that might get their names into print.

That such things were undignified has been fully realized for some time, and the artists themselves have had the wisdom to cease attracting public attention in that way. Some of the big artists now have personal representatives merely to prevent such irresponsible press publication and to see that their movements are properly recorded, for that portion of the public which is really desirous of knowing about them.

But the press bureau in the strict sense of the word deals mostly with artists or would-be artists who seek it as a mode of publicity. They do not realize until after they have been properly fleeced that they cannot get something for nothing, and that the manager of the press bureau has no way of forcing the newspapers to print what is sent to them. Press bureaus of the kind just described seek to give the impression that they somehow have some sort of "pull" with the newspapers and that whatever is sent by them to the newspapers will surely be printed. There is no doubt that many of these press bureaus start out in good faith, and that as far as their contracts go they carry out what they undertake to do in good faith. What they contract to do is to make manifold copies of press notices for their clients and to send these copies to the newspapers. They do not guarantee that these copies will be printed, but, unfortunately, they give the impression that they believe

that it will be printed, when, if they have any experience in the matter at all, they must know perfectly well that it will not. It is time that this matter should be called to the attention of the artists.

### THEIR WHEREABOUTS.

Often the MUSICAL COURIER has been asked to publish each week an itinerary list showing where the traveling artists are circulating.

It may be a matter of interest to the general music loving public to know the whereabouts of the various prominent artists who are touring this country, but it must be acknowledged that we do not very clearly see wherein this interest particularly lies. To know when a great artist is to be in our city is, of course, a matter of importance, but that is sufficiently announced both by the MUSICAL COURIER and the daily press; but how can it be a matter of any moment whatever to people living in one section of the country to be informed that any particular artist has arrived in some other section of the country? Information regarding these artists' appearances and their success, the nature of their programs, etc., which is undoubtedly of great value, is given in the MUSICAL COURIER in the letters of its various correspondents; and this information is of a comprehensive sort that is of genuine value, especially to those other artists who intend making a similar tour in the future. But a catalog of the movements of the artists does not then appear to be of much value, and that it has its distinct disadvantages will become evident enough after a moment's consideration.

The principal disadvantage lies in the fact that many artists who are nominally touring the United States throughout the whole of the season are actually "resting" for longer or shorter periods. If the plan is consistently carried out of giving the whereabouts of those artists who are on tour, it will very soon become evident from this list that some particular artists are "resting," and this is liable to work injury to the artists themselves. Now, in many cases, the artists will remain in one place when they are not "resting," for we use this term in the sense applicable to artists whose managers are not able to provide them with sufficient successive dates to keep them constantly occupied. On the other hand, there are a number of artists who remain in one place for the definite purpose of appearing at private recitals or of teaching, and we know of several cases where artists have remained recently here in New York in fulfillment of definite promises to private individuals to do so, in order to appear in private homes or to receive private pupils.

These artists appearing in the list of those touring the country, and remaining always in one place, unless otherwise classified, would have the appearance of being without sufficient engagements to keep them constantly on the road, which is a manifest injustice. It is not right or proper to pry too closely into the private lives of the artists who are appearing before the public; and when one hears that such and such a great artist is "only pretending to make a tour of America and is in fact merely living in retirement in some American city in order to carry out this pretense," when in reality this artist is remaining in retirement if we must call it so, for the purpose, as outlined above, of teaching, playing privately and thereby fulfilling definite promises, it is evident that the time has come when the possibility of any such false impression being given should be energetically corrected. Any paper which publishes such details would commit a very distinct error and do an injury to some persons for the sake of aiding others.

### SYMPHONIC CALGARY.

Calgary, in Canada, keeps on with its symphony concerts. The fourth this season took place not long ago under the leadership of Max Weil, with

this program: Mozart's "Magic Flute" overture, Schubert's "Unfinished" symphony, Rubinstein's D minor piano concerto (Mme. Rider-Possart, soloist), Saint-Saëns' "Danse Macabre," Chopin's nocturne, op. 62, No. 2, and scherzo B flat minor (Mme. Rider-Possart) Tschaikowsky's "Andante Cantabile" from opus 11, and Berlioz's overture, "Le Carnaval Romain."

### DIVIDED THEY FALL.

Herald.

Paderewski's playing earlier in the season was the cause for much discussion, and some of the faults which were noticeable then appeared again yesterday, particularly his tendency to play more loudly than the instrument will permit without violating the laws which govern beauty.

Tribune.

He was in glowing mood and played with an abandon that carried all before it, but yet did not force the tone of the pianoforte beyond its natural limits of beauty and resonance.

### HIGH CLASS VAUDEVILLE.

Vaudeville announcements from San Francisco say that David Bispham and Fritzi Scheff are to be heard there shortly in the "two a day" theatres. Surely vaudeville is not declining when it can attract such distinguished recruits from the field of grand opera.

### WASHINGTON CONCERTS.

A Record of Recent Musical Events at the Nation's Capital.

Phone, Columbia 1098,  
1823 Lamont Street, N. W.  
Washington, D. C., March 6, 1914.

Jan Kubelik, but without Melba, was heard Sunday night at the New National Theatre in recital, and, as in his former appearances here, made a lasting impression.

What a splendid study it is to hear, one after the other, the world's greatest musicians and grasp their interpretive methods, all influenced by temperament. Kubelik stands as though propped and through his fingers draw out the soul of the violin, while Ysaye, with that wonderful swing of his, unites the souls of man, violin and audience. The accompaniments of Gabriel Lapierre were superbly done.

### THE RUBINSTEIN CLUB CONCERT.

Another brilliant concert by the Rubinstein Club, February 24, in the ballroom of the New Willard Hotel, is added to the club's record for smart affairs. The concert was the annual artist concert of the club, and Mrs. Blair, the director, furnished interesting material in her selection of Dorothy Johnston Baseler, harpist, of Philadelphia, and Royal Dadmun, baritone, of New York, who were assisted by local artists, Anton Kaspar, violinist; Richard Lorleberg, cellist; Julia Huggins at the piano, and Miss Mullaly at the organ. The work of club and individual artists deserve special comment, but that of Mr. Dadmun called forth marked appreciation from an audience which filled the ballroom. The chorus, under Mrs. Blair, has reached a stage of development in tone color, carrying quality and shading, which is excellent, though at times the altos overpower the balance of tone. All these things were most marked in the last number of the program, Stevenson's "Viennese Serenade."

### LENTEN RECITALS AT OLD ST. JOHN'S.

Henry H. Freeman, organist at Old St. John's Church, will give his usual series of Lenten musicales, beginning this Saturday afternoon at 4:40 o'clock, he having engaged several out of town organists and local artists. Those already having dates assigned are William Stanfield, of the First Congregational Church, who will play March 7; Uselma Clarke Smith, of St. Paul's Church, Philadelphia; S. Wesley Sears, St. James' Church, Philadelphia; Richard Lorleberg, violoncellist; Charles Trowbridge Tittmann, bass soloist of St. John's Choir; Anton Kaspar, violinist; Helen Donohue DeYo, soprano soloist of St. Margaret's Church; Margaret O'Toole, harpist; Paul Bleyden, tenor, and Richard McCartney, soprano, boy soloist of St. John's Choir.

### KASPAR QUINTET.

On Thursday evening, at National Park Seminary, Forest Glen, Md., a chamber music concert was given, at which was played the Beethoven C minor quartet and the César Franck quintet, the last named having its first hearing in Washington. The artists taking part were Anton Kaspar, first violin; Miss Gfroerer, second violin;

Josef Kaspar, viola; Ernest Lent, cello, and Henry Kaspar at the piano. The Messrs. Kaspar are members of the faculty of National Park Seminary. The César Franck quintet served to introduce Henry Kaspar in the concert field, he being specially fitted for ensemble work, his technic and tone impressing one as being more of the French school.

Mr. Kaspar has recently returned to Washington from London, having spent some nine or ten years abroad. He received his first instruction under Anton Gloetzer, and has recently studied with Stepanoff (to whom he was also assistant teacher), Goldschmidt and Breithaupt, of Berlin, and Tobias Matthay, fellow and professor of the Royal Academy of Music, London. Mr. Kaspar will return to Europe in the spring for further coaching under Matthay, and will, on his return, give much time to concert work.

#### APPEARANCE OF MISS BROOKS.

Katherine May Brooks, the able assistant of her father on Society, is following in the artistic footsteps of her mother, and was soloist at a musical tea given last Wednesday at the home of Mrs. George Wallace Jones. Miss Brooks is studying the art of singing under the tutelage of Mary Cryder, for so long Washington's leading manager of artists.

#### STAGE FRIGHT CLUB.

Alice Burbage, one of the busiest teachers of piano in Washington, has revived for the benefit of her pupils the name and purpose of an old club, of which she was a member years ago, when Mrs. Williston Hough, Emma Prall Knorr, Alice Burbage and others, filled the public eye as local concert musicians. The name of the club signifies its purpose without further comment.

#### NOTES.

Vere Corey, teacher of piano, has returned from a week's visit with Elizabeth Reeside in Boston, and reports the most wonderful time ever, as Miss Reeside is a member of the Boston Opera Company, and introduced Miss Corey to all the members of opera life. Miss Reeside has sung twice with the company, the second appearance being last Saturday evening, when she sang the part of Kate Pinkerton in "Madame Butterfly."

Mr. and Mrs. Thomas Evans Greene were hosts at a novel Washington's Birthday celebration on Sunday evening, February 22, when they gave a musicale, followed by scenes from the operas by Mr. Greene and his advanced pupils, which proved a delightful entertainment for the few invited guests and the students of the Wilson-Greene School of Music.

It was thought that Washington was losing a very fine pianist and teacher when Ethel Tozier Hardy moved to New York, but it seems not, as several students journey to the metropolis each week for her instruction, among them being Mildred Rider, who last year took a course at the Faletti Pianoforte School in Boston.

Hope Hopkins Burroughs has issued a neat little folder of reprints of press notices, which all attest to the fact that Mrs. Burroughs is a capable and careful teacher, as well as concert pianist. The sweet pictured face of Mrs. Burroughs' six year old daughter, talented little Janice Burroughs, graces the front of the folder.

DICK Root.

#### Philharmonic Society Lecture.

The large ballroom of the Hotel Astor was filled March 7 to hear the lecture by Rubin Goldmark on "The Development of Symphonic Music," illustrated by the full New York Philharmonic Orchestra under Josef Stransky. The fair sex predominated, and the very able lecture (read from manuscript) by Mr. Goldmark showed him to be a man of warm sympathies and extensive knowledge, able to give in concise form much that otherwise would be hard to get at. All the matter presented by the lecturer was offered in tactful and yet authoritative fashion. During the lecture, at periods animadverted upon, the orchestra played the following excerpts in illustration:

Bourée and gigue from suite in D major.....	Bach
First movement (adagio cantabile, vivace assai) from symphony in G major, "Surprise".....	Haydn
First movement (allegro molto) from symphony in G minor, Mozart	
First movement (allegro con brio) from symphony No. 5, in C minor, op. 67.....	Beethoven
First movement (allegro non troppo) from symphony No. 2, in D major, op. 73.....	Brahms

At the close Manager Felix F. Leifels was congratulated on the affair, a dignified and worthy presentation of a timely subject. "An Evening of Light Music" is announced by the management to take place at the Waldorf-Astoria Hotel, March 25. The program will be made up of overtures, etc., by modern composers, such as Suppé, Offenbach, Sullivan, Delibes, and so on.

New York Evening Post's operatic critic in reviewing "Rigoletto" finds that "Alfred Kaufmann, as Sarafucile, was a praiseworthy assassin." They have to speak respectfully of the profession in that town.—Newark (N.J.) Star.

## VARIATIONS

Paris is the real home of the circular and the brochure. Arguments on any topic are immediately rushed into print for private distribution. Political declarations are affixed, controversies are pamphletized, and all new theories on art are hand-billed.

The Milan branch of the Futurists follows the Paris fashion and recently flooded the Italian city with folders in French, captioned "A bas le Tango et 'Parsifal'." Why "Down with the Tango and 'Parsifal'?" Read and marvel at what F. T. Marinetti signer of the circular, hurls at the two popular pastimes of the day:

"A year ago I answered an inquiry of Gil Blas, denouncing the enervating poison of the tango. This 'balancing' epidemic is gradually winning the entire world and threatens to corrupt the human race while gelatinizing it. That is why it is again necessary for me to tilt at the foolishness of the fashion and to turn aside the silly current of snobbishness.

"Uniformity of romantic hips together with the deceptive flash of the Spanish eye and of the Musset, Hugo, and Gautier dagger. Industrialism of Beaudelaire's 'Fleurs du Mal' swaying in the paltry lodging of Jean Lorrain for ex-



IN MEMORIAM: PUTNAM GRISWOLD.  
"A man dies as often as he loses his friends."—Bacon.

hausted spectators and reversed Oscar Wildes. Last maniacal efforts of a decadent romanticism and oblivious to the *Femme Fatale* in the carton-paste.

"Sluggishness of the English and German tangos, desires and spasms of bone and of frock, which exteriorize their sensibility. Plagiarism of Parisian and Italian tangos, mollusc-pairs, feline and savage Argentines, foolishly wheedled, morphined and powdered.

"To come into such close contact.

"—Barbarian.

"A knee between the thighs?

"Well, then! Two are necessary!

"—Barbarian!

"Certainly, let us be barbarians!

"Fie upon the tango and its slow fainting fits. Do you find it amusing to look each other in the mouth and ecstatically to regard each other's teeth, like two hallucinated dentists? Ought it to be pulled? To be filled?

"Do you find it amusing to twirl each other around like corkscrews? Or to fix the toes of your shoes like hypnotized shoemakers? Oh, my soul, you are playing the comedy of twenty-three. O how well booted you are, my dream! You also!

"Tristan and Isolde delaying their love making to arouse King Mark. Counter drops of love. Miniature of sexual anguish. Contorted sugar and thread of desire.

"Delirium tremens. Hands and feet alcoholized. Mimic love for the cinematograph. Ugh! Fie upon the diplomacies of skin. Long live the savage state of rude possession and the fury of a muscular and invigorating dance.

"Tangos and pitching of ships, which have hurled the ink onto the shoals of criticism. Tangos and pitching of ships drenched with softness and with lunar foolishness.

Tangos, Tangopitching sufficient to make one ill. Tangos, slow and patient burial of dead sex.

"It is indeed a question of religion, of morals and of prudery! Those three words have no meaning for us, but in the name of health, of force, of volition and of virility, we should scorn the tango and its enervating Passéists!

"If the tango is evil, 'Parsifal' is worse, because it inoculates an incurable musical neurasthenia in dancers, stumbling from weariness and flabbiness.

"How shall we avoid 'Parsifal,' with its showers, its puddles, and its inundations of mystic tears? 'Parsifal' is the systematic depreciation of life. Cooperative fabric of sadness and despair. Less melodious twinges of feeble stomachs.

"Bad digestion and heavy breath of forty year old virgins. Complaints of old priests, fat and costive. Wholesale and retail remorse and elegant cowardice for snobs.

"Insufficiency of blood, weakness of kidneys, hysteria, anemia and chlorosis. Genuflection, cropping off and destruction of Man. Ridiculous cringing of conquered and wounded notes. Snoring of drunken organs, wallowing in the vomit of bitter leit-motives.

"Tears and imitation pearls of Mary Magdalene en décolleté at Maxim's. Polyphonic purulence of the wound of Amfortas. Whining somnolence of the Knights of the Holy Grail. Ridiculous Satanism of Kundry Passéism! Passéism! Enough!

"Mesdames and Messieurs, Queens and Kings of snobbishness, know that you owe us absolute obedience, us, the Futurists, the Innovators. Abandon then (in the enthusiastic rut of crowds) the corpse of Wagner, this innovator of fifty years ago, whose work, surpassed by Debussy, Strauss, and by our great futurist, Pratella, no longer signifies anything.

"You have helped us in defending Wagner when there was need of it. We are going to teach you to love and to defend the living, dear slaves and sheep of snobbishness.

"Besides, you will not forget this last argument, the only persuasive one for you: To love today Wagner and 'Parsifal,' which is played everywhere and especially in the provinces—to give tango teas today, just as all good little towns people are doing, is no longer chic.

"Listen; it is no longer chic.

"You are no longer in the current. Come, quickly! Abandon the soft dance and the wailing organs.

"We have something truly more elegant to offer you. Because, I repeat, tango and 'Parsifal' no longer are chic!"



Nonsense. On with the Dance. Life itself is a Dance through the world. Nature is Dance. Sun rays and moonbeams dance. The waters dip and glide. Fire leaps and prances. The winds maxixe around the eaves and adorn the chimneys. The snows waltz à la hesitation. The Earth itself tangoes around the sun. And death does a grim and concluding Danse Macabre.



Ricordi's shop window at its retail establishment in this city exhibits scores of "Aida," for sale at \$1.50, and scores of "Tosca," for sale at \$3.50. Of course this proves that "Tosca" is two and one-third times better than "Aida."



In a letter received by a member of the MUSICAL COURIER staff from Eleonora de Cisneros, and written in Madrid, she tells of being invited to the Royal Palace on the feast day of King Alfonso, when she was presented to the King, and Queen Victoria, and the Queen mother Maria Cristina, the King's aunt, Infanta Isabella, and the Infanta Beatrice, sister of the Queen of Portugal.

"Maria Cristina paid me beautiful compliments about my German," writes Mme. de Cisneros; "she is very musical and is a splendid pianist. The beautiful young Queen is as gracious as she is lovely and began to speak to me in Spanish, telling me how perfectly I sang my English song. It was a great surprise for her to learn that I was American. She was glad to hear the Tosti numbers; he used to be her teacher. She gave me a beautiful jeweled brooch. King Alfonso is one of the most magnetic and sympathetic men I have spoken to. His main object in life seems to be to live—to know. He simply radiates vitality from his eyes and in his smile. As I have always found these really great people to be, they were all simplicity and graciousness, contrasting delightfully with the enormous pomp and etiquette that surrounds them. King Alfonso spoke to me in perfect English.

"The concert was in the famous Gasparini room, the walls and ceiling being of wonderfully painted porcelain. One of the minor but not least agreeable or harmonious notes was the superb Steinway grand."



Algernon St. John Brenon, of the Morning Telegraph, is the most linguistic of the New York music critics, as he masters French and Spanish and has unusual command of Latin and Greek. In fact, he belongs to a club where

they speak Latin. Asked what the members call such a modern thing as a cigar, Algernon gave its name as "convulvulum."



"DEAR VARIATIONS—Can you tell me the publisher of the coast guard's song, beginning: 'A son of the beach am I?'"



"Yours truly, BARITONE."

We are not interested in salt water songs and find "Heave ho" and "Yo ho, my lads" too nautical for such a poor sailor as ourselves. If the song is English, why not try Boosey & Co.?



Ernest Schelling's recent appearance at a Sunday concert in the Boston Opera House was rather a surprise to his friends in this country, who knew that the pianist could not be on a concert tour in America at present, owing to his professional engagements in Europe. However, private matters brought Schelling across the ocean for a short stay and during his abbreviated Boston visit he met Felix Weingartner, who invited him to play at an orchestral concert abroad. "Sorry," explained Schelling, "but the date you offer me is booked somewhere else." Thereupon Weingartner insisted upon his friend's appearance in Boston, and nolens volens (we, too, know some Latin), with hardly any preparation, Schelling was rushed into his concert clothes and public performance. His routine technic stood him in good stead, however, and he scored a decided success. Before any "return engagement" could be made by Weingartner for the following Sunday Schelling jumped aboard an eastbound boat and slipped away to Europe early this week.



Charles Klein, the famous millionaire and playwright, also was a recent Europe goer. He attended the "Julien" premiere at the Metropolitan, and told us between the acts that he thought the piece would make a good film drama, which, we thought, was the best bit of musical criticism we have heard about that ill fated work.



In the New York Herald personal column of March 5 one noticed this: "If Victor Herbert (colored), about thirty years of age, will communicate with the advertiser, giving address, he will find it to his advantage. Grogan, 2 Rector street."



And speaking of colored matters, how soon will the latest tinted wigs appear in grand opera? Will Mary Garden be the first to start the fad? A purple wig for the passionate Thais, or pale pink for the shrinking Melisande, surely would be appropriate. Contraltos who do the jealous Amneris should affect green hirsute adornment, and the suffering Tosca of the second act could do nothing more suggestive than wear blue top covering.



Until a fortnight ago, although Rudolf Berger had been in this country several weeks, he and his wife, Marie Rappold, spent only a few hours together. She was on tour with the travelling Canadian operatic organization but when she learned the date of Berger's Metropolitan debut, a matinee, she left Cleveland, Ohio, at night immediately after her performance there in order to reach New York the next afternoon before two. An automobile waited at the station here and daughter Lillian Rappold waited in the automobile. Two o'clock came, but no Mme. Rappold. Three o'clock, with the same result. Four o'clock, ditto. Five o'clock, no change. Promptly at half past five the train pulled in, four hours late owing to snowstorms. The motor dashed to the Berger apartment, where the Wagnerian hero was found minus the celebrated Psyche knot he wore as Siegmund, but attired in a comfortable Schlafrock which Tacitus failed to report upon favorably, only because he had not seen it. Mme. Rappold-Berger rushed at her husband, kissed him good bye, and half an hour later was speeding westward on a fast express to rejoin the opera company before next evening.



From the Martin Brothers Piano Company, of Springfield, Mo., we receive the following letter, which they prevailed upon the recipient, Prof. Chalfant, to allow them to send to "Variations." It is authentic, much as the reader may be disinclined to believe it:

"December 30th, 1913.

"Professor Chalfant, Springfield, Mo.

"Dear Sir—What do you think of the idea of throwing in for good measure a fifteen minute Musical turn by the CHAMPION one man band of the world. I had the pleasure of hearing Mme. Maud Powell, the famous violinist, when she gave her violin recital in your city. I am NOT CONCEITED, but if I could have had her audience for about fifteen minutes, at the close all classes would have been pleased.

"I understand that you are to have Paderewski some time in February next, and that you are managing his performance. I would like very much to hear him, and to have HIM HEAR ME AS WE ARE BOTH WORLD CHAMPIONS.

"If you think it could be managed to advantage, I would suggest that I be announced VERY MILDLY—that I had

agreed to assist in a few musical selections in FRIENDSHIP TO PADEREWSKI, and that Springfield would hear TWO acknowledged world champions combined. I surely would enjoy it, and I feel SURE Paderewski would appreciate my music as much as ANYONE. My specialties are new and CLASSY, and you need not feel SHAKY in the matter. I am enclosing cut. It is rather aged, but it will give you an idea.

"Yours truly,

"W. J. B."



A Philadelphia wag, fond of abstruse jokes, informs this department that Olga Samaroff, the pianist, is so clever with her pedals because she used to be an enthusiastic mountain climber in Tyrol. Probably for the same reason she scales so well.



Paderewski, who sues pianists when they are advertised as his equals, should at once begin proceedings against Leonard Borwick, of whose recital there the Auckland (New

array of property canes and umbrellas and there was the 'Christmas gift' umbrella of Chalmers broken to bits—by no other person than himself! Suzanne hands it to him when he is in a rage, about to go to the club, and he breaks it over his knee. Now Chalmers is preserving what is left of the umbrella as a souvenir of his well played temper in the scene with Suzanne on Friday night."



Messrs. Van Vliet and Czerwonky, solo cellist and concertmaster, respectively, of the Minneapolis Symphony Orchestra, had Sunday off in the metropolis during their recent visit here.

"What shall we do?" asked Czerwonky, in the lobby of the Knickerbocker Hotel.

"I'd like to see a Shakespearian production," said Van Vliet.

"The theatres are closed on Sunday."

"Why not go to the Museum of Art?"

"It's so far uptown and this is an awful night. But I'll tell you what. Let's see the Public Library. It's a beautiful building, they say."

"I think I'd rather wait until my next trip to New York when I shall have more time. Architecture should not be studied hurriedly. By the way, there's a lecture at Carnegie Hall on 'Mexico, or the —'

"Oh, I'm too soft hearted to listen to stories of war. Why not go to the Metropolitan Opera concert or the Melba-Kubelik?"

"What, more music?"

"You're right. I've had enough, too."

Van Vliet whispered in Czerwonky's ear.

"How about it?" he asked.

"I'm with you, but mum's the word."

"Sure."

They passed out.

And went to the Wintergarden.



Once upon a time Leopold Godowsky and his family were spending the summer at Ischl, in Austria. When it came time to return to Vienna, Mrs. Godowsky offered to pack the trunks, but her husband gallantly insisted upon doing that work himself. The first trunk filled, the pianist closed it by dropping the lid but forgot to remove his fingers from the path of its descent. Result, some badly lacerated digits of his right hand. Did that stop Godowsky's practise on the piano? It did not. He spent hours every day putting his left hand through its paces and soon he amused himself by practising with that member the pieces written for two hands. Out of this pastime finally sprang the Chopin arrangements for the left hand alone, which Godowsky played here at his Aeolian Hall recital last week. When we were studying the piano in Berlin we remember to have had an accident similar to the one that befell Godowsky. Of course, while we could not manipulate a billiard cue for several weeks thereafter, we did make the valuable discovery that five cards could be held in the right hand very conveniently without the use of the index or first assistant trill finger.



In Chicago 45,617 persons are idle, says one who counted them. That includes the person who wrote to this column last week, asking: "Is it true that Jenny Lind had false teeth?"



Oscar Hammerstein says that he probably will sell his new opera house. The resourceful O. H. should put on moving pictures there—a film in countless reels called "The Innards of Grand Opera."



In Italy, a white handkerchief fluttering from a window means "rooms for rent." In this country it means that some American composer is trying to save a laundry bill.



When the last hat worn by Wagner was put up at auction in London recently, no one seemed to wish to buy it. Probably the impression obtained that it is no good to own the hat without possessing something of what used to be under it when Wagner had it on his head.



When the midwinter night's New York premiere of "Julien" was over, and Charpentier had read the New York reviews of his work, well might he have murmured to himself those lines from "A Midsummer Night's Dream," Act IV, Sc. 1: "The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was."



In French, Charpentier means carpenter. He did.

LEONARD LIEBLING.

#### How to Pronounce It.

"Well, Mabel, did you like the opera?"

"Pretty fair—all but the what-do-you-call-'em—er—you know—the places where they don't exactly sing and don't exactly talk. I think they call them wretchedatives."



BEAUTY, AGE AND FRAGRANCE.

Zealand) Star said: "Lovers of Chopin who were not present missed the finest interpretation of that master's 'sweet melodic sadness' that we have heard in Auckland, not even excepting the work of Paderewski, who, it will be remembered, has performed some of the same numbers on the same platform."



Also Cincinnati owes Paderewski legal redress, for it was there that the local manager of the Polish pianist's recital called him "the peer of present pianists." According to the dictionary's and our notion of the word "peer," its definition is: "To be or become an equal to; to be an equal in rank; an equal, especially in natural gifts, special characteristics, social rank, or personal condition."



The Washington Star says that the reason Christmas carols no longer are in fashion, is because none of the new dance steps can be done to them.



In the Dallas, Tex., Morning News of February 10, there was the following advertisement: "Dallas, the Progressive, the City of Music, Extends to Visitors to the Corn Show and Grand Opera a Hearty Welcome." Corn Show and Grand Opera. Musical succotash, as it were.



"The Century Opera Company's artists," runs an account, "are having a good laugh on genial Tom Chalmers, who has been alternating with Louis Kreidler in the role of Count Gil, in 'The Secret of Suzanne.'

"It looked like rain Friday and he brought a fine 'Christmas gift' silk umbrella to the opera house. He didn't miss it until Saturday morning, when he came in to a rehearsal of 'Tiefland.' He asked Stage Manager Verande if he had seen anything of an umbrella. Verande replied that he hadn't, but suggested that Mr. Chalmers go to Property Master Wakefield and see if it had not strayed into the umbrella holder, which is used in the setting of 'The Secret of Suzanne.' Wakefield and Chalmers looked through the

## GRAND OPERA IN NEW YORK.

First "Orfeo and Euridice" Performance of This Season at the Metropolitan Opera House—  
 "Julien" Repeated—Big Special Matinee Benefit—Triple Bill at Century Opera  
 House—Sunday Evening Concerts at the Metropolitan  
 and Century Opera Establishments.

### METROPOLITAN OPERA HOUSE.

"Orfeo and Euridice," March 2.

Gluck's "Orfeo and Euridice" was given for the first time this season on Monday evening, March 2, at the Metropolitan Opera House, the principal roles being taken by Louise Homer and Johanna Gadski, and the two minor roles by Leonora Sparkes and Anna Case. The performance was as nearly perfect as may be.

It was conducted by Arturo Toscanini in a masterly and inspiring manner, and the whole interpretation was quiet, dignified and strictly classical. Mme. Homer sang the music well and acted this male travesty part with a certain kind of "manliness" which was very well done, and made the part impressive. Mme. Gadski sang the very short role of Euridice, and the work of Leonora Sparkes and Anna Case in the minor parts was much enjoyed. It might be added that the ballet also did its part well, and that the scenery, especially the setting of the third act, the Elysian Fields, was beautiful in color and design.

"Königskinder," March 4.

Carl Jörn was, as usual, excellent in the role of the King's Son, which he sings with infinite tonal charm and acts in the poetical spirit intended by the librettist. Geraldine Farrar assists ably in carrying out the Jörn conception. Otto Goritz was in his customary role of the Fiddler, and Basil Ruydsael repeated his capital impersonation of the Woodcutter, a piece of character acting which ranks worthily with Reiss' Mimi. The latter artist, by the way, does notably good work in "Königskinder," as the Broom-maker. Alfred Hertz led the orchestra. Humperdinck's melodious and well scored fairy opera is an abiding musical joy.

Special Bill, March 5 (Matinee).

"FAUST."

Act I, Scene 2.

Faust	Carl Jörn
Mephistopheles	Leon Rothier
Valentin	Dinh Gilly
Wagner	Bernard Bégué
Marguerite	Lenora Sparkes
Siebel	Jeanne Maubourg

Conductor, Richard Hageman.

"HAENSEL AND GRETEL."

Act II—Scenes 1 and 2.

Hänsel	Marie Mattfeld
Gretel	Rosina van Dyck
Sandmännchen	Sophie Braslau

Conductor, Richard Hageman.

"AIDA."

Act II—Scenes 1 and 2.

Il Re	Giulio Rossi
Amneris	Margarete Ober
Aida	Emmy Destinn
Radames	Riccardo Martin
Ramfis	Adamo Didur
Amonasro	Dinh Gilly

Conductor, Giorgio Polacco.

"PAGLIACCI."

Act I.

Nedda	Lucrezia Bori
Canio	Enrico Caruso
Tonio	Pasquale Amato
Beppe	Angelo Bada
Silvio	Vincenzo Reschigiani

Conductor, Giorgio Polacco.

The foregoing fragmentary performances were for the benefit of the Metropolitan Opera Company Emergency Fund. The MUSICAL COURIER does not review charity performances, but is glad to say that the very worthy one of last Thursday gave great pleasure to an enormous audience and probably resulted in the taking in of a large sum for the cause.

The individual factors that made for the greatest enjoyment of the listeners were Jörn's finely adjusted Faust, Rothier's incisive Mephistopheles, Gilly's sonorous Valentin and Amonasro, Martin's well considered Radames, Ober's authoritative Amneris, Didur's powerful Ramfis, Bori's thoroughly fascinating Nedda, Caruso's touching Canio, Amato's grim Tonio, and Polacco's splendidly effective conducting.

"Walküre," March 5 (Evening).

"Die Walküre" was given on Thursday evening with Mmes. Fremstad and Gadski and Rudolph Berger. It was in many ways a remarkable performance, and Mr. Berger was in unusually good voice. He is altogether remarkable in the part of Siegmund, which he plays with a wonderfully deep understanding of the requirements of the role and the intentions of the composer and author. He dresses in an unusual manner, but is upheld in his concep-

tion of it by investigators and historians who have carefully studied this period of German history. And it must be added that Berger's appearance is very striking, much more striking than the well-fed and well-dressed Siegmund who demands our pity and sympathy.

The opera was conducted by Alfred Hertz.

"Julien," March 6.

On Friday evening, March 6, the second performance of Gustave Charpentier's "Julien" was given with the following cast:

Julien	Enrico Caruso
Louise	
Le Beante.	
Le Jeune Fille.	Geraldine Farrar
L'Aïeule.	
Le Fille.	
L'Hierophante.	
Le Paysan.	Dinh Gilly
Le Mage.	
Le Paysanne	Maria Duchene
	Rosina van Dyck
	Louise Cox
	Vera Curtis
	Marie Mattfeld
	Sophie Braslau
	Maria Duchene
	Lila Robeson
Les Filles du Rêve et Chimeres.	
Un Casseur de Pierres.	
Une Voix de l'Abîme.	
Un Camarade.	
L'Acolyte	Albert Reiss
L'Officiant.	
Une Voix de l'Abîme	Lambert Murphy
Un Ouvrier.	Angelo Bada
Un Bucheron	Pietro Audisio

so much of the score and keeping his orchestral and vocal forces so well in hand.

If "Julien" should ever establish itself as a regular repertoire work here it will be just such fine performances as this which will be the cause. Spectacular effects, however, have not saved the more musically powerful works of Meyerbeer from oblivion, and it remains to be seen how long this mechanical representation of fantastic dreams will last.

"Rosenkavalier," March 7 (Matinee).

On Saturday afternoon, March 7, "Der Rosenkavalier," by Richard Strauss, was presented to a crowded house by the following artists:

Feldmarschallin Fürstin Werdenberg	Frieda Hempel
Baron Ochs auf Lerchenau	Otto Goritz
Octavian, Genant Quinquin	Margarete Ober
Herr von Faninal	Hermann Weil
Sophie, seine Tochter	Anna Case
Jungfer Marianne Leitmutter	Rita Fornia
Valzacchi, ein Intrigant	Albert Reiss
Annnia, seine Begleiterin	Marie Mattfeld
Ein Polizeikommissär	Carl Schlegel
Haushofmeister der Feldmarschallin	Pietro Audisio
Haushofmeister bei Faninal	Lambert Murphy
Ein Notar	Basil Ruydsael
Ein Wirt	Julius Bayer
Ein Sänger	Carl Jörn
Drei Adelige Waisen	Louise Cox
Eine Modistin	Rosina van Dyck
Ein Lakai	Sophie Braslau
Ein Tierhändler	Jeanne Maubourg
Ein kleiner Neger	Alfred Sappio
Conductor, Alfred Hertz.	Ruth Weinstein

The beauties of this genial work increase with each repetition. It bids fair to be more permanent in the public favor than any of Strauss' former operas, not merely for its music, but by reason of the happy blending of sentiment and comedy.

Frieda Hempel's eloquent tenderness and dignified sadness as the forsaken princess stand forth in strong contrast to the low comedy of Otto Goritz as Baron Ochs, although her work is quite devoid of those sensational qualities which show best in the first performance but become less effective on repetition. Her art, and that of Margarete Ober as Octavian, are the most attractive features of "Der Rosenkavalier."

Carl Jörn has only one short song, and Albert Reiss has but little chance for his delightful comedy. Hermann Weil, as Faninal, and Lambert Murphy as the master of ceremonies, with Basil Ruydsael as an asthmatical notary, were excellent. Anna Case as Sophie was a sweet and girlish daughter to Faninal. But it is almost invidious to single out any one performer from a cast so uniformly excellent. The orchestra was under the control of Alfred Hertz.

"Boris Godunoff," March 7 (Evening).

"Boris Godunoff" was given a performance at popular prices at the Metropolitan Opera House on Saturday evening, March 7, the cast being the same as on former occasions, with the exception of the part of Marina, which was taken by Louise Homer instead of Margarete Ober. This was not a change for the better, Mme. Homer not seeming to conceive properly the meaning of this role and rendering it a rather grotesque character. Her costume, also, although it may possibly be faithful to Russian court dress at the time that this play is enacted, was about as ugly as anything that could be possibly imagined. The work was conducted by Arturo Toscanini, and the performance was splendid and tremendously successful as it always is.

Metropolitan Sunday Night Concert.

The principal feature of the Sunday night concert at the Metropolitan Opera House was the appearance of Carl Flesch, the violinist, who has gained so much favorable comment during the short period that he has been in America, on this, his first trip to this country.

He played the concerto in D major by Paganini, with the Flesch cadenza, and the "Ave Maria," Schubert-Wilhelmj, and "Præludium, Allegro," Pugnani-Kreisler. After the concerto Flesch was forced by the insistent applause to give two encores, and after his second group he played three encores, including such popular favorites as "Träumerei," a Brahms Hungarian dance and the Bach-Wilhelmj air for G string. It is difficult to find words of praise sufficient to qualify the performance of this artist. The brilliancy, rapidity and clarity of his scale passages and broken chords are truly astonishing, and with it all he possesses a magnificently broad and luscious tone. He performed feats in the way of chords, double stopping, and harmonics that reminded one of the stories told of Paganini; but, unlike Paganini, if we are to believe accounts which come down to us from his time, Flesch never sacrifices the musical to the technical, neither does he ever sacrifice the fullness of his tone to the rapidity of his runs or shifts. It is not at all surprising that the audience should be aroused to a pitch of extreme enthusiasm by such playing as this.

The vocal numbers on the program were the prologue from "Pagliacci," sung by Adamo Didur, substitute for Dinh Gilly (who had met with an accident and was unable



FRIEDA HEMPEL.

Garcons de Café.....Vincenzo Reschigiani, Julius Bayer  
 Trois Fées.....Louise Cox, Vera Curtis, Rosina van Dyck  
 Conductor, Giorgio Polacco.

In spite of the best efforts of those two applause-creating artists, Caruso and Geraldine Farrar, the audience was singularly lukewarm, notwithstanding many really fine passages in the work.

Charpentier seems to miss his climaxes about the time the curtain falls. Robbed of the superb scenic effects and admirable management of the electric lighting supplied by the Metropolitan Opera House technical staff, this opera would find that its music made a very slender leg to stand on.

Nothing new can be said of the singing and acting of Caruso and Farrar. Dinh Gilly performed his triple role intelligently and with conviction, making the vocal part as acceptable as the music would permit.

Albert Reiss and Lambert Murphy added the humorous touch to a spectacular phantasmagoria.

The entire cast, in fact, was excellent, and needs no detailed mention. Giorgio Polacco was called before the curtain and applauded for his skill and spirit in making

to appear); an aria from "Jeanne d'Arc," by Tschaikowsky, very excellently interpreted by Sophie Braslau, the new contralto at the Metropolitan; an aria from "Tosca" and an aria from "Pagliacci," by Riccardo Martin, who sang in a brilliant manner with largeness and purity of tone and fine musical interpretation and was warmly encored. Mr. Didur also sang the serenade from "Mefistofele," by Boito, much better suited to his style than the "Pagliacci" prologue, and done in that characteristic manner which indicates Didur's tremendously histrionic ability. This aria had to be repeated.

The orchestra played the overture to "The Bartered Bride" (Smetana), ballet music to "Henry VIII" (Saint-Saëns) and Spanish dance No. 5 (Moszkowski).

#### CENTURY OPERA HOUSE.

##### "Haensel and Gretel", "Secret of Suzanne" and Ballet.

When it was decided to postpone "Tiefland," the Century Opera Company cast about for something to take its place, and it was agreed that they repeat "Hänsel and Gretel," the International Ballet, and Wolf-Ferrari's ever popular "Secret of Suzanne." That their selection was a wise one has been shown by the large audiences which crowded the house for all the performances. The cast of "Haensel and Gretel" was the same as on former occasions, with the exception of Louis d'Angelo as Peter, which role formerly was taken by Bertram Peacock. Beatrice la Palme as Gretel and Kathleen Howard as the Witch are worthy of particular mention. Mme. la Palme's Gretel is dainty and sweet, and vocally beyond reproach. The Witch of Kathleen Howard is a terrible and fascinating creature and her singing of the role is excellent.

Lois Ewell and Beatrice la Palme alternated as Countess Gil, in the "Secret of Suzanne," as did also Louis Kreidler and Thomas Chalmers in the role of Count Gil, while Frank Phillips acted the part of the servant throughout the week. This role of Countess Gil is one particularly suited to Mme. la Palme's voice and her histrionic ability is shown to splendid advantage in this little one act farce. Louis Kreidler also repeated his fine interpretation of the role of Count Gil. Vocally and histrionically these two artists are among the very best members of the Century Opera Company and give new proof of this with each succeeding week as the season progresses.

Both these operas were conducted by Carlo Nicosia, who brought out the beauties of the scores as he always does, and lent able support to the soloists.

Following these a series of dances was given, under the title of the International Ballet, with Albertina Rasch, Edmund Makalif and Jeanne Cartier as leaders. This feature always is a particularly enjoyable one and a great favorite with Century audiences.

#### Century Sunday Night Concert.

Sunday night's concert at the Century Opera House, March 8, was attended by a large and enthusiastic audience. A feature of the evening was the illustration of the evolution of the dance by Albertina Rasch and Edmund Makalif. This evolution included a minuet by Boccherini, a gavotte, Louis Thirteenth, waltz, Strauss; two step, Sousa; tango, Roberto and Furlana, Ponchielli. The orchestral numbers were well chosen and enthusiastically received. They consisted of march from "The Queen of Sheba" (Gounod), overture to "Fra Diavolo" (Auber), "L'Arlesienne" suite (Bizet), intermezzo from "The Cricket on the Hearth" (Goldmark), overture to "The Flying Dutchman" (Wagner), and two charming compositions by Gillet, "Sous L'Ombrage" and "Au Moulin," the latter being repeated. Ludwig Schmidt, the brilliant young violinist, was heard in the last movement from concerto No. 4 (Vieuxtemps) and romance in F (Beethoven). His interpretations were masterly, his tone warm and full, and his technic sharp and faultless in intonation.

The largo from "Xerxes" (Handel) was beautifully sung by Kathleen Howard, who was in splendid voice. Miss Howard is a great favorite with the audiences at the Century Opera House, as could be seen from the insistent applause which followed her song, and to which she responded by singing "Drink to Me Only With Thine Eyes." The other solo numbers consisted of "Three Bird Songs" (Liza Lehmann) and "So We'll Go No More A-Roving" (Maud Valerie White), sung by Lois Ewell; air from "The Prodigal Son" (Ponchielli), by Thomas Chalmers, and "Per Me Giunto," from "Don Carlos" (Verdi), Louis d'Angelo.

#### Musical Degeneracy.

I cannot sing the old, old songs,  
For I haven't any voice—  
In fact, I'd rather warble "rags,"  
If I had to make a choice.  
Philadelphia Public Ledger.

#### St. John Hears Canadian Compositions.

St. John, N. B., February 21, 1914.

The musical program of the Arts Club, which met with Mrs. F. G. Barrows, Mount Pleasant, February 3, consisted of music by Canadian composers and was in charge of Eileen Gillis. A quartet for female voices, "Indian Lullaby," the latest composition of A. S. Vogt, was sung by Mrs. Pierce Crocket, Louise Knight, Jessie Knight and Edith Cochrane. Two songs by Edward Manning, "Highland Lyric" and "My Love Is Like a Red, Red Rose," were given by Louise Knight. Olivia Murray, accompanied by Mrs. Gordon Dickie, played two violin solos by Gena Branscombe, "A Memory" and "An Old Love Song." Piano solos included "The Moon of Omar," by Clarence Lucas, played by Mrs. Kent Scovil and "Butterflies" (Lavalle), by Doris Barbour. Of much interest were two movements, allegro and andante, by a string quartet, and a canon composed by W. C. Bowden, played by himself and three pupils. The canon is an excellent example of that form of composition, and is generally conceded to be the best of Mr. Bowden's recent compositions.

#### ARTS CLUB MEETING.

The second meeting of the Arts Club was held with Mrs. Knowlton, and the musical portion, arranged by Mrs. J. M. Barnes and Mrs. Thomas Gunn, dealt exclusively with women composers. Vocal numbers included the following: "Still Unexpressed," "Lullaby," and "Nothin' But Love" (Carrie Jacobs Bond), sung by Mrs. Pierce Crocket and "Love's Coronation" (Frances Alyward), "Who" (Mary Knight Wood), with violin obbligato by Mrs. Gunn, sung by Mrs. Berton Gerow. Mrs. Gunn also contributed "Berceuse" for violin, by Mrs. H. H. A. Beach. The piano numbers were "Autumn Etude" (Chaminade), played by Mrs. Barnes, "Air de Ballet" (Chaminade), played by

Edith Cochrane; scherzo, by Theodora Dutton, and "Pierrette" (Chaminade), by Gertrude Harvey.

#### THE LOYALIST CLUB.

The Loyalist Club of Centenary Church gave a concert February 19, in Centenary Hall. The program of vocal and instrumental numbers was given by local performers. Special mention should be made of the "Cry of Rachel" (Mary Turner Salter), sung by Mrs. L. M. Curran, soprano of St. Andrew's Church. Her singing was dramatic and artistic. Alice G. Hea, organist of Centenary Church, acted as accompanist.

#### VIENNA PIANIST TO BE HEARD.

The Misses Lugrin announce a concert to take place the latter part of March. They have secured Monsieur Theo. Henrion, pianist, of Vienna, who will be assisted by a soprano, to be announced later. A. L. L.

#### LATEST ARRIVAL AT THE WERRENRATHS'.

A very young miss took up her permanent residence with the New York baritone, Reinhard Werrenrath, and Mrs. Werrenrath, Saturday, March 7. She is to be called Dorothy Werrenrath.

#### TREMENDOUS VICTORY.

Playing on a violin which he had not touched for thirty years, Henry Fields, ninety-six years old, took first honors at a fiddling match conducted at his birthday party in Washington, Pa. Six octogenarians were his competitors.—Nashville Banner.

Carnegie has given \$2,000,000 to be used by the churches in promoting peace. At last, maybe, we can harmonize the choir.—Grand Rapids Press.



CARUSO AND FARRAR.  
The first curtain call of "Julien."

## GRAND OPERA IN BOSTON.

First Performance of "Romeo and Juliette" at the Boston Opera House—Muratore's Triumph—The Weingartners in the "Meistersinger"—"Bohème" without Melba—Helen Stanley's Brilliant First Boston Appearance.

### BOSTON OPERA HOUSE.

Sunday Evening Concert, March 1.

An audience smaller than usual on account of the stormy weather gathered to hear Evelyn Scotney, Maria Gay, and Alban Grand and Jose Mardones, as well as Horace Britt, the talented first cellist of the Boston Opera Orchestra. The orchestra proper was given a holiday and did not take part in this concert.

Miss Scotney's first number was the Bach-Gounod "Ave Maria," with cello, organ and piano accompaniment, which she sang with great feeling and purity; as an encore, she added "Believe Me, If These Endearing Young Charms." Later she sang three songs in English: "In the Quiet of the Night," by Frank Waller, who accompanied her at the piano and had been playing the organ obbligato during the evening and whom she obliged to acknowledge the applause with her; "The Lass with the Delicate Air," by Dr. Arne, and the "Fairy Pipers," by Brewer; all these she sang with a grace and finesse all her own. She also was quite generous with her encores, adding Liza Lehmann's delightful "Cuckoo" song, "Comin' Through the Rye," and "On a Summer's Day," and so persistent was the applause that she even was forced to repeat the latter.

Maria Gay, who looked very well indeed, chose two arias of the operas, with which she has been chiefly associated in this city, namely, "Mon cœur s'ouvre à ta voix," from Saint-Saëns' "Samson et Dalila," and "The Habanera," from "Carmen," as well as three French and Spanish songs by various composers, to which she added three more Spanish songs, as encores. As was to be expected, her beautiful voice and her interpretation of the famous arias gave much pleasure, and she scored a great success. Mr. Grand contributed an aria from "L'Africaine," also the aria "Arrêtons-nous ici," from "Le Pré au Cler," in a most effective manner, and Mr. Mardones' deep resonant basso was heard to advantage in the "Pro Peccatis," from Rossini's "Stabat Mater," with organ accompaniment. Both responded to encores, the latter with the popular "La Paloma."

Horace Britt delighted by his masterful playing of the cello, his beautiful rich mellow tone, his rare technic and deep sentiment being most impressive. His numbers were the "Sicilienne," by Fauré, a romance, by Saint-Saëns, and Lalo's "Intermezzo." Mr. Britt was enthusiastically recalled and also obliged to respond to an encore.

### "Otello," March 2.

In consequence of the sudden indisposition of Mme. Des-tinn, who was to have sung Donna Anna in the second performance this season of "Don Giovanni," "Otello" was substituted with the same excellent singers as last Friday, with the exception of Mario Ancona, who replaced Antonio Scotti, as Iago. There was another large audience present. Again Felix Weingartner conducted, and the result was an even more finished and balanced reading of the pretentious score and a better performance by the principals and chorus. Of the latter and its admirable singing of the opening ensemble, mention should be made here.

Lucille Weingartner's Desdemona has justly been praised after her first appearance in the part this season and she duplicated her success, by her beautiful singing and intelligent presentation of the ill-fated heroine. Zenatello had succumbed to an attack of the grip, which is at present playing havoc with the plans and forces of Director Henry Russell and he sang under great difficulties, but with such courage that he succeeded in giving a powerful and intensely dramatic portrayal of the Moor and fully deserved the applause it earned for him. Mario Ancona, while his-trionically not an ideal Iago, was nevertheless extremely good and his singing gave much pleasure always. Elvira Leveroni, a charming and youthful Emilia, seems to be improving at each of her appearances; again she was greatly admired. Other parts were in the same capable hands as before.

### "Romeo and Juliette," March 4.

This opera, the second one based on a drama by Shakespeare to be added to the repertoire, was given its first performance at the Boston Opera House and, even though it is not a popular one, the audience should have been much larger. The reasons for its lack of popularity everywhere, except in France, are easily discerned after or rather during a first hearing; for it is for the most part a long-drawn, tedious and ultimately soporific opera, and were it not for a few beautiful arias and duos, with plenty of opportunities for bel canto, in which the Gounod of "Faust" showed flashes of inspiration, he was unable to sustain, the score would be exasperatingly weak and empty. In fact, it is these opportunities that have made the work popular with both singers and lovers of the "Immortal

Art," and are the cause and excuse for its remarkable longevity.

The excuse for its production in Boston, however, was no doubt the presence here of Lucien Muratore, and here our task becomes most arduous, for it is impossible to give in prosaic prose sufficiently glowing an account of his achievements as Romeo and do him full justice. It is hard to imagine a more heroic, romantic Romeo, more subtle and suave, graceful, fascinating, ardent; his poses, bearing and facial expression were exquisite of infinite poetry and natural elegance; his diction admirable by its clearness and intelligence. But his voice and the art with which he uses it were most wonderful and created an extraordinary impression. The enthusiasm he aroused has seldom, if ever, been equaled in this city; time and again, Muratore, first with his associates, then several times alone, was forced to respond to enthusiastic and at times vociferous applause. All who were fortunate to be present realized that they had witnessed an impersonation and listened to a voice, the like of which has probably not been seen and heard since the palmy days when the illustrious Jean De Reszke visited these shores.

Alice Nielsen, who is said to have taken the part of Juliette for the first time anywhere, never looked more girlish and lovely, and although the music does not quite suit her style, she deserves much credit both for her singing and playing of the role. Perhaps at first a little nervous, she did not do herself full justice in the waltz, which she sings early in the first act, but her assurance returned and her performance improved gradually as the evening wore on. Mme. Jeska Swartz-More, by her fine and vivacious singing of the pretty romance in the third act proved to be one of the pleasing surprises of the evening, and she was warmly applauded. Lydia Rienskaia was a capable nurse.

Vanni Marcoux succeeded in making his Friar Laurence an impressive and commanding figure, and he also sang with his accustomed reserve, good taste and fine voice. The Tybalt of Lous Deru also calls for a word of praise; his singing and acting were surprisingly beautiful and effective. The fine baritone voice of Alban Grand was heard to good advantage in the part of Capulet and Taddeo Wronski was also very good indeed as the Duke of Verona. Henri Danges sang the part of Mercutio with the clear understanding and great finesse characteristic of his fine artistry. Others in the cast were Michele Sampiere and George Everett, as Gregory and Paris respectively.

Charles Strony conducted with much feeling, delicacy and authority, and he did his best to animate the dull score he had to contend with; at all times he had his forces well in hand and was sincerely and warmly applauded for his efforts. The scenery, which was borrowed from the Metropolitan Opera Company, of New York, was very picturesque and quite elaborate, although not in the "new manner."

### "Meistersinger," March 6.

With Felix Weingartner conducting and Mme. Weingartner as Eva, both for the first time in this country, new interest and life were instilled into Wagner's lyric opera, which already has had many performances this season, and always, it seems, with some important change in the cast. This performance did not escape the rule, as there also was a new Pogner in Taddeo Wronski and now its last performance is announced for next Monday, with Otto Goritz as Beckmesser, replacing the admirable Leonhardt.

As was to be expected, with a conductor of the experience and caliber of Weingartner, especially his experience with Wagnerian works, his reading was masterful and authoritative to a degree; of course, he knew his score and its resources and with the magnetism and assurance that characterize his beat, he strove and succeeded in bringing out all the poetry, eloquence and beauty to be found everywhere in this great work. It may be inferred here, for fairness' sake, that had not the orchestra received so thorough and intelligent a preparation at the hands of André Caplet, who conducted the previous performances, with such great and hard-earned success, the work of the men in the pit might not have been so smooth and finished for the first time under a new conductor, especially when it is remembered that "Meistersinger" is an extraordinary difficult and perplexing score.

Mme. Weingartner's Eva was a revelation of simplicity and natural girlishness and hers was an ideal portrayal of the German maiden of the middle class, duly reserved and submissive under her father's eye, but mischievous and head strong, when love becomes her master. Her voice never sounded more beautiful, luscious and clear; and her success was as sincere as it was spontaneous. Taddeo Wronski showed more ambition than ability in the role of

Pogner, which demands a robust voice. Other parts were taken by the same artists as heretofore, namely Leon Lafitte, who again sang Walther beautifully; Ludikar, as Sachs; Leonhardt, as Beckmesser; Jou-Jerville, as David, and Mme. Rienskaia, as Magdalena. The chorus again behaved and sang splendidly.

### "Bohème," March 7 (Matinee).

The announcement that Nellie Melba was to sing Mimi brought together one of the largest audiences ever seen at the Opera House. Unfortunately she was unable to recover from the severe cold (which she had contracted early in the week) in time for this performance and, hoping against hope up to the last minute, she was finally obliged to yield to the inevitable and disappoint her public. As a further evidence of her sincerity, Melba, all dressed and made up for the part, appeared before the curtain, accompanied by Manager Russell and spoke or rather whispered her regrets to the few who were near enough to hear her.

Myrna Sharlow who, after singing a series of minor roles at the Boston Opera House, recently made a most successful debut as Mimi, at popular prices, was called upon to fill the breach and she did so with remarkable readiness and courage and ultimately with splendid results. Although being naturally nervous and self conscious in the first act, by having to appear without any rehearsal before her first subscription audience, in the place of so celebrated a singer as Melba, she soon recovered full control of herself. She has a voice of great beauty, freshness and purity, well suited to the music of Mimi and she uses it with much care and skill. Her tones are unusually clear, full and natural for so young an artist. Her youth and inexperience are not to her disadvantage in this opera, as Mimi requires no great deal of acting. Her success was spontaneous and unmistakable, and it was thoroughly deserved. She was enthusiastically recalled time and again at the end of each act.

Leon Laffitte, who only the night before had sung the exerting part of Walther, in "Meistersinger," was also an admirable Rodolpho; his voice, too, is well suited to the music and it was heard with great pleasure at all times. Mme. Beriza was a vivacious and effective Musetta, delightful both to the eyes and to the ears. Mr. Danges gave an unusually refined, poetic and interesting presentation of Marcello and he also was in the best of voice and spirits. Others who contributed to the success of the performance were Attilio Pulcini, as Schaunard, Jose Mardones as Colline and Luigi Tavecchia in his familiar dual roles. Mr. Moranzone conducted with his usual taste and enthusiasm.

### "I Gioielli della Madonna," March 7 (Evening).

This opera, which has been given many hearings at this opera house, was again repeated, at popular prices, and, as usual, drew a very large and enthusiastic audience. One reason may be the excellent cast that had been provided, with Helen Stanley, making her Boston debut as Malibella, Zenatello as Gennaro, Maria Gay as Carmela, and Ramon Blanchard as Raffaele. Miss Stanley, by her fine and artistic singing as well as her dramatic impersonation of the Italian Carmen, made a deep impression; she is possessed of a voice of great beauty and flexibility, and one that is very agreeable, clear and warm. Indeed, it gave much pleasure and her success was sincere and flattering. As was to be expected, Zenatello as Gennaro was admirable vocally and in any other way, as was his wife, Maria Gay, and they were greatly applauded after their duo in the first act. Mr. Blanchard, while not an ideal Raffaele in appearance and bearing, was satisfactory vocally. Other parts were in familiar hands. Mr. Motanzino conducted ably.

F. K.

### Concert at Davenport.

Davenport, Ia., March 7, 1914. The first concert of the season by the Harmonie Chorus, Louise St. John Westervelt, conductor, was given on February 24, the original date being January 20. The postponement was due to the death of Jessie Matthey, daughter of the president, who passed away in Leipzig, January 17, 1914, her father and mother being with her.

The concert was given under some difficulties, on account of illness in the chorus, which depleted the number, but though small, the latter was in excellent condition, the quality of tone being especially good and the attacks and shadings especially commented upon. Two choruses, "Sweet Tender Flowers," by Stainer, and "Blessed are the Pure in Heart," by Hodges, were beautifully sung in memoriam of Miss Matthey. Arthur Middleton, basso, of Chicago, was the soloist.

### Meta Reddish in Rome.

(By Cable.)

Rome, March 8, 1914. To the Musical Courier: Metta Reddish, the American soprano, scored a veritable triumph at the Costanzi as Gilda in "Rigoletto," with Sammarco as the Jester. The young singer was recalled endlessly and acclaimed unmistakably. PATTISON.

## GRAND OPERA IN PHILADELPHIA.

**Philadelphia-Chicago Organization Closes Its Season Amidst Much Enthusiasm—Campanini in Speech at Matinee Thanks Public for Its Support and Tells of Artists Engaged for Next Season—Tuesday Evening Performance by New York Metropolitan Opera Company.**

### METROPOLITAN OPERA HOUSE.

"Hamlet" February 28 (Matinee).

Many things distinguished the next to the last performance of the Philadelphia-Chicago Opera Company. Campanini conducted the Ambroise Thomas opera and was prevailed upon to make a speech. He thanked the public for their support, which has been consistently generous. He announced that Titta Ruffo and his other singers were engaged for next season—thanks to Mr. Stotesbury's guarantee—and in addition, Maria Barrientos, the famous Spanish coloratura soprano, would sing for the company. Heinrich Hensel, the German tenor, is one among other valuable acquisitions to be announced soon. Also a list of novelties will soon be forthcoming. Campanini was presented with a wreath entwined with the Italian colors and there were flowers for Ruffo and Zepilli and many recalls for everybody.

Since it was a Ruffo farewell the house was crowded, many standing, and the baritone was at his best. From his appearance at the rear of the stage, arms akimbo, black clothed and immersed in thought, to the last scene of the soliloquy, he was dominant; and this velement Italian portrayed the meditative Dane with keen perception of values. His fine delivery of the "Drinking Song" was repeated and his tenderness for Ophelia was marvelously simulated in one usually so robust emotionally.

Zepilli's Ophelia is the best thing she has done here. Very pretty in her dainty robes of white and blue, she sang feelingly. Her conception of the distraught heroine is very poetic and she came through the made scene ordeal creditably. Gustave Huberdeau's voice was in the best form it has been in this long while and his Claudius, particularly in the prayer scene, was well sung. Henri Scott looked very stalwart for a ghost. This artist sings about twenty roles now—in German, French, Italian and English. Frank Preisch was Polonius. He develops the possibilities of the part which Thomas has not made a great one. Venturini was a sightly Laertes and Nicolay and Warney are to be commended as Horatio and Marcellus. Julia Claussen, the Queen Gertrude, was, as ever, worthy of much praise. Her appearance always is a life model for the part and her rich tones make her singing pleasurable to hear.

The ballet gave a long series of dances, and Rosina Galli, although omitted from notice in the program, contributed greatly to the enjoyment by very tasteful dancing.

"Rigoletto," February 28 (Evening).

The season closed with credit to all in a spirited performance of "Rigoletto" at popular prices before a well filled house. Florence Macbeth, who sang in the first opera of the series, "Sonnambula," and who has been much admired for the purity of her voice and fine art of singing, as well as for her pretty self, was the Gilda. Melba recently sang Gilda, so that it took considerable bravery to go through the runs and trills and sweet lyrics of the second act. It was enjoyably done, too, and she compares with Melba very much as the lily of the valley may be put beside the orchid without disparagement. She was often recalled and was given flowers.

Mario Ancona, of Metropolitan fame, and borrowed from Boston, gave a worthy presentation of the Jester. In the third act his voice, handled with fine art, proved equal to its reputation. Historically he was good also. Giorgini's Duke gives his tenor a chance to display the Italian richness of its tones.

Henri Scott got down to the bottom F with ease in his portrayal of villiany as Sparafucile. Margaret Keyes found herself again in the quartet, which was repeated, as was the tenor solo before it. Berat, Nicolay, Fossetta, Venturini, Trevisan and Minnie Egner sang the same roles as the week before, all contributing to the smooth running of the opera. Ettore Perosio conducted satisfactorily.

"Madeleine" and "Pagliacci," March 3.

The Philadelphia premiere of Victor Herbert's little opera and Caruso's farewell appearance for this season here overcame the public's reasonable distrust of weather conditions sufficiently to fill the big house comfortably. The general impression left by "Madeleine" is that it was well done. The story, adapted from the French by Grant Stewart, is dainty but not of large operatic dimensions. Herbert has shadowed every action in the music with fidelity, even to the scratching of pen on paper as Madeleine writes her letter, with the result that one is struck particularly by the cleverness of detail. The work is pretty and a structural advance on "Natoma." There was considerable applause for principals and composer alike. Frances Alda was the

Madeleine and her rapid alternations from gravity to gaiety were convincingly done. The few trills before she enters and an occasional relief from recitative allow one to enjoy the superior lyric quality of her voice. Lenora Sparkes was Nicette, her maid, pretty and capable. Paul Althouse, not so very long since graduated from the Philadelphia Operatic Society, justified his selection for the role of Francois by graceful acting and excellent singing. Antonio Pini Corsi was Chevalier de Mauprat. Andrea de Segurola had rather the best of the men's roles as Didier, the painter, who soothes Madeleine at her most disconsolate moments. Marcel Reiner, Armin Laufer, Stephan Buckreus and Alfred Sappio had small parts. Giorgio Polacco conducted, with nice adjustment of orchestra to voice.

It is still unusual to hear opera in English and the greatest credit is due to all the cast, mostly of European birth, for their clearness of enunciation. Practically everything said could be heard at the rear of the orchestra circle and this was a handicap to the opera. Unless librettos are going to be sheer poetry they should be heard only through the more or less poetic haze of a foreign language. For instance, it tended to make the soprano ridiculous when, after a spirited climax with orchestra ending in a beautiful phrase, she sang, "Nicette, thy salary shall be doubled." English probably is as grateful a tongue to sing in as any, but it is to be wished that the propagandists will direct their activities toward stimulating our librettists to works of taste instead of revealing by translation the verbal absurdities in old favorites.

Leoncavallo's masterpiece followed. Polacco conducting. Bella Alten was a sprightly and musically adequate Nedda.



FLORENCE MACBETH.

Vincenzo Reschiglion sang Silvio's music acceptably and Angelo Bada was the Beppe. Caruso and Amato pretty evenly divided the honors of the evening. It was interesting to hear Amato's "Prologue" so soon after Titta Ruffo's. Amato remembers that he is singing grand opera. He is dignified, while sympathetic. His powers seem conserved for the last splendid note. The tone of his voice is beautiful. On the other hand, Ruffo identifies himself with the clown, but a clown touched by all the smiles and tears of humanity. His activity is ceaseless, his energy immense; yet he, too, has force left for the last reverberating note. The tone of his voice is magnificent, commanding. Caruso at first did not exert himself, but his performance of the "Lament" was the supremely beautiful thing that he usually makes it. In the second act also he was impressive.

### Janet Bullock Williams Pupil in Concert.

Jeanette Millen Wells, soprano, pupil of Janet Bullock Williams, the well known teacher of singing (with classes in New York City and Trenton, N. J.), appeared at a concert in Trenton recently. Miss Wells has frequently sung

in that city and was at this time, as upon each previous occasion, enthusiastically received.

Of this appearance the Trenton Gazette said:

Miss Wells sang and interpreted Scotch and English ballads and children's songs. She possesses a voice of great beauty and charm.

Concerning a recent appearance in Philadelphia the Public Ledger of that city said:

Jeanette Millen Wells, a very versatile and attractive singer, gave several groups of motion songs. She has a unique and charming personality and her interpretation of the various songs was most artistic. (Advertisement.)

### DES MOINES EVENTS.

**Tetrazzini Sings in Concert to Enthusiastic Audience—Music Club Studies "Thais"—Other Concerts.**

Des Moines, February 25, 1914.

The first appearance of Tetrazzini in Des Moines, or in fact, in Iowa, on the evening of February 17, was eagerly anticipated by music lovers and a splendid audience greeted the great singer. Her success was instantaneous and complete. In her first number, the "Caro Nome" aria from "Rigoletto," Tetrazzini's wonderful voice had a fine vehicle for showing its possibilities. The audience was most responsive and showed its marked appreciation. After the second Tetrazzini number the "Grand Valse" (Venzano), an encore was vociferously demanded and very graciously given, a simple song with English words being chosen. The program was closed by Tetrazzini in the "Polonaise" ("Mignon"), by Thomas, after which, in response to the applause of the audience who seemed unwilling to leave without one more song, the diva sang the old favorite, "The Last Rose of Summer," much to the delight of her hearers.

Other artists appearing with Tetrazzini were Rafael Diaz, a young tenor, hitherto unknown in Des Moines, but who created a splendid impression and who received his full share of the honors of the evening. His contributions were "Ne Pouvant Reprimer" from "Herodiade" (Mus-senet) and a group of songs, "Heimliche Aufforderung," by Strauss; "Persian Serenade," by Ware, and "L'ultima Canzone," by Tosti, the Strauss number being particularly well received.

Yves Nat at the piano was most pleasing, both in the capacity of accompanist and soloist. Two Chopin numbers, "Berceuse" and "Polonaise," were warmly applauded, and a third number by the same composer was equally well given and enjoyed. His most pretentious number was the second rhapsodie by Liszt, which was given an unusually brilliant and pleasing interpretation. Pietro Caso, flutist, opened the program with a "Solo di Concerto," by Demerseman.

The concert was given under the direction of Dean Holmes Cowper, of Drake Conservatory of Music, and was a part of his concert course, which has included Amato, Slezak, Maggie Teyte, Sementini and Frances Ingram. The course has been a remarkable one and the standard will be maintained by the last appearing artist, Charles W. Clarke, who comes at an early date.

**Mrs. RICH ASSISTS KNEISEL QUARTET.**

As the third concert in the George Frederick Odgen series, the Kneisel Quartet made its appearance on the evening of February 20 in a program of chamber music. The climax of the evening was reached in the Dvorak quintet for piano and strings, with Ella Dahl Rich as the assisting artist at the piano. Her splendid work, combined with her great enthusiasm and pleasing personality, enriched the ensemble and the number was played with remarkable and delightful accuracy and feeling, rather as one marvelous instrument than as five separate and distinct ones, so beautifully were the tones blended and so fine the sense of proportion displayed.

Mr. Odgen's next and last offering to the public in this year's course, will be Margarete Matzenauer, who will appear on the evening of March 24.

**"THAIS" STUDIED BY MUSIC CLUB.**

One of the year's most interesting meetings of the Fortnightly Musical Club was held on Friday afternoon at the home of Mrs. James C. Davis, when the subject for study was the opera "Thais," of especial present interest, in view of the coming presentation of this opera in April, with Mary Garden in the stellar role. Mrs. Frank Cummins, as leader of the day, gave a resume of the libretto, which was illustrated vocally by Mmes. Genevieve Wheat-Baal, George Polk Hippie and Jefferson H. Polk, with Mrs. Roy A. Walker at the piano. Mrs. Henry Franklin also played a violin number, "Meditation."

**SUNDAY AFTERNOON CONCERT.**

The seventeenth Sunday afternoon concert, under the auspices of the Des Moines Musical Association, was given at the Auditorium on Sunday afternoon, February 22. Notwithstanding the extremely inclement weather, an excellent audience listened with keen interest and appreciation to a program composed of soprano and piano solos and several quartet numbers. The program was well balanced and splendidly given by Dorothea Graf, soprano; Helen Richardson Franklin, pianist, and the Des Moines Male Quar-

tet, composed of Messrs. Brewster, Treynor, Campbell and Gibson. Delmar Yungmeyer did excellent work as accompanist for the afternoon.

#### MANY DISAPPOINTED.

The disbanding of the National Opera Company of Canada in Denver and its consequent failure to appear in Des Moines for a three days' engagement on the evenings of February 23, 24 and 25, was a great disappointment to many people, not only in Des Moines, but in many towns over the State where the advance seat sale had been very flattering. Dean Frank Nagel, of the Highland Park Conservatory of Music, and John Evans, manager of the Coliseum, where the operas were to have been given, had spared neither labor nor expense in advertising the events, and the advance sale of seats had proven the thoroughness of their work. However, they kept the faith of the public by refusing to allow the presentation of the operas "Samson and Delilah," "La Gioconda" and "Otello" without the full cast, including Slezak and Gerville-Reache, who had both appeared here in concert and whom the public was most anxious to hear again. So much wasted effort and expense is to be deplored, as well as the great disappointment experienced by hundreds of people.

#### NEW YORK PHILHARMONIC ORCHESTRA.

The Philharmonic Orchestra of New York will visit Des Moines on April 14 and 15, appearing with the Des Moines Philharmonic Choir, of which Dean Frank Nagel is conductor. This will be Des Moines first opportunity to hear this famous orchestra, which will be heard in the Coliseum.

CAROLINE YOUNG SMITH.

#### SAN ANTONIO CLUB ACTIVITY.

San Antonio, Tex., February 19, 1914.

The Tuesday Musical Club has been giving some very interesting programs based on Wagnerian operas. Excerpts from "Lohengrin" were presented under the leadership of Mrs. Edward Sachs and Mrs. Fred Jones. About thirty members sang the "Bridal Chorus," the incidental quartet music being given by Mrs. Chalkley, Mrs. Higgins, Mrs. Gardner, Marguerite Quinn, Nell Wayne, Mrs. Winters, Mrs. Ward, Mrs. Snider, and Mme. d'Acugna.

The "Parsifal" program was in charge of Mrs. Higgins and Mrs. Fischer. Mrs. Fred Jones, Zulema Herff, Mrs. E. Scrivener and Mrs. Flannery sang the "Boys Chorus." Mrs. Fischer played the difficult motives of the opera and Mrs. Higgins gave a very complete analysis of the opera, beginning with the legends, upon which Wagner based the opera. The members certainly had a more comprehensive idea of "Parsifal" at the end of this interesting and instructive talk than ever before.

#### AUXILIARY CHORUS SINGS.

The Tuesday Musical Auxiliary Chorus has been doing excellent work under the direction of Mr. d'Acugna. They sang Schubert's "Twenty-third Psalm" for the Tuesday Musical Club, recently, and at the last meeting "A Flower Garden," by A. Arensky, with incidental solo by Mrs. A. Briam, Mrs. Stanley Winters, Nell Wayne, Mary Manning and Mrs. Tom Miller.

#### JEWISH CONCERT.

The Jewish Literary Society gave a concert and entertainment, recently, in the cause of charity. The musical part of the program comprised the last act from Verdi's "Rigoletto." It was under the direction of Maestro and Mrs. d'Acugna. Those taking the leading roles were Charles Lee, as the Duke; C. Ducker, as Rigoletto; Ed. Gilbert, as Sparafucile; Josephine Lucchese, as Gilda, and Mme. d'Acugna, as Maddalena. All the parts were sung artistically.

#### CHARITY EVENT.

A program was given recently by the teachers, prominent musicians, readers and dancers of San Antonio, for the benefit of charity. Following are the names of those who contributed: Walter Romberg, violinist; Hazel Cain, violinist; Martha Fowlkes, reader; E. Goldstein, cellist; Mrs. L. L. Marks, soprano; O. Gundlach, violinist; I. Tulipan, violinist; Emmet Rountree, baritone; I. M. Steinfeldt, pianist; Elsa Harms, contralto; Zulema Pettus, dancing teacher; Ruth Matlock and Clare Wagner, children, directed by Mollie Moore, dancing teacher. The accompanists for the soloists were Mrs. Romberg, Mrs. Frederick Abbott, I. M. Steinfeldt, Mrs. Rountree, Alois Braun.

#### MRS. THOMSON RESIGNS.

Mrs. Robert Thomson, organist and choir director of St. Mark's Episcopal Church for twenty-two years, has resigned and W. F. Barnes, of Piqua, Ohio, has come to take her place. A supper was given Mrs. Thomson, to which all the old, as well as the present choir members, were invited. This was followed by an informal reception. Former and present choir members gave an impromptu program, those participating being E. Rogers, tenor-baritone; Mrs. Stanley Winters, soprano; Ed. Gilbert, bass; Edith Madison, soprano; Earl McCloud, bass. They were accompanied by Mr. Barnes.

MRS. STANLEY WINTERS.

## MILAN THOUGHTS ON HASTY VOCAL STUDY.

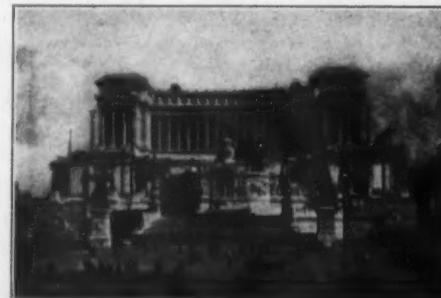
**Too Many Vocalists Only Half Baked, Says Riker—La Scala Doings—Paris Echoes.**

Milan, February 22, 1914.

Too often, as Oscar Seagle has said, we Americans wish to start out in our career in a hurry or before being fully prepared. It is a mistake, for all perfected things take time to perfect. The singer takes, as a rule, less time for preparation for his debut than do those following any other branch of music. Could the violinists, the cellists, the pianists, et al. come before the public as little skilled as do most singers and "get away with it?" Hardly.

And yet it is not generally conceded that to learn to sing really well takes at least five years of preparatory study, to say nothing of the years that could be applied to mental and ethical growth.

There is a great stir in the musical world of today as to the part that psychology plays in singing, and one finds that the more advanced thinkers among the teachers are seeking to apply in their work such psychological laws



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as they are aware of. Now supposing this to be a short cut to the desired end, yet no one will suppose that such a result or knowledge can be attained without serious and prolonged study. What is worth having is worth working for, and this fact is known to every successful artist and business man.

#### LA SCALA OPERA.

Getting back to Milan I had the extreme pleasure of being greeted by the announcement at La Scala that this week and next the repertoire of operas would be "Nabucco," "Otello" and "Parsifal," yet I hear that the management is morose over a great deficiency between payments and receipts. However, "Parsifal" continues to draw and the management is maintaining the excessively high prices for seats that were demanded for the opening performance, in order to help make up the loss already registered. Good luck to them.

Next week, however, we will have "Tristan" and the week after "L'amore dei tre Re," and so we ought to be reconciled a while longer.

#### L'ABISMO.

During my absence a novelty was brought forward by the La Scala forces entitled "L'Abisso," by A. Smauglia. From what I have read regarding it, it could hardly have been a success, although one critic says that "musically it is better than 'Parisina,' yet the book lacks cohesiveness and appeal." It is a pity, because the composer is quite an old man and blind and labors under great difficulty. His work, bespeaking fine talent and yet lacking in the essential quality which arouses, must be labeled "tried but found wanting." To the young man that is a spur, but to the old —what?

#### HIGH C NOT APPLAUDED.

It feels good to be home again after a very pleasant ten days in Paris, where I visited the Opera Comique and the Grand Opera two or three times, hearing "Faust," "Carmen," "Madama Butterfly" and "Tosca."

I found at the Opera Comique much better "esprit de corps" than at the Opéra, but it was not my good fortune to hear any very excellent singing. At the Grand Opera in the performance of "Faust" an incident of peculiar interest occurred. The tenor Fontaine, who is a splendid artist, sang his air "Salut d'Amour" with finesse and assurance, reaching and holding his high C with ease, and yet, at its close, hardly a ripple of applause greeted him. There can be only one explanation of this, granting the excellence of his art and vocalization, and that is the absence of individuality or so-called personal magnetism. Let the young singer with ambition (some there are with aspiration) remember that to be a real success in a career means a great deal of hard technical study and a rounding out of character.

FRANKLIN RIKER.

## MUSIC IN BLACKWELL.

Blackwell, Okla., February 23, 1914. The Ladies' Music Club, of Blackwell, met on the evening of January 26, at the home of Mrs. Fred Martin. The music of the evening consisted of: "Airs Bohemian," two pianos (Pirani), Mrs. Martin, Mrs. Lively; voice, "Hark, Hark the Lark" (Schubert), Viva Pauley; piano, "Valcik" (Mokreja), Mrs. West; vocal quartet, "Concert Waltz" (Dudley Buck), Mrs. Harvey, Mrs. Moorhead, Miss Green, Miss Bucholz; piano, "Friska Giacoma" (Gade), Cora Conn-Moorhead; voice, "Rose at Morn" (Landon), Cora Newbold; "Marche Triumphale," two pianos (Goria), Enola Green, Cora Conn-Moorhead.

#### BLACKWELL PIANISTS HEARD AT WINFIELD.

On Saturday afternoon, January 31, at Winfield, Kan., Helen Fitzgerald and May Belle Walker, of Blackwell, contributed the following piano numbers to a program given in the recital hall of Winfield College of Music, by the students of that institution: "Roxado Capriccioso" (Mendelssohn), Helen Fitzgerald; final movement of the G minor concerto (Mendelssohn), May Belle Walker; "Valse de Concert," two pianos (Wieniawski), Misses Fitzgerald and Walker.

#### PADEREWSKI AT WICHITA.

Among the many out of town people who journeyed to Wichita, Kans., to hear Paderewski, February 10, Blackwell music lovers had a most enthusiastic representation. The party consisted of Christine Bucholz, Enola Green, Cora Conn-Moorhead, Martha Fitzgerald, Mrs. M. M. Lively, Mrs. Fred Martin, Faye Willet, Mr. and Mrs. Luel R. West, Helen Fitzgerald, Ruth McDowell and Flossie Fides Christian.

#### OPERATIC COMPANY HEARD.

The International Operatic Company appeared in Blackwell at the High School Auditorium, February 17.

#### BLACKWELL NOTES.

"Norwegian Composers" was the subject for study in the senior class in musical history for Thursday, February 12. As an example of the works of Grieg, Bertha Botenfield played "An der Frühling," op. 43, No. 6. In the senior harmony study, the regular textbook work is diversified by analysis, transposition and original work. Examinations for the second term were held in the studio, February 19, upon the following subjects: Musical history, counterpoint, harmony, symphony analysis, and general musical knowledge.

A children's recital was given at the home of Helen Fitzgerald, Saturday afternoon, February 21, by the piano pupils of Mrs. Luel R. West and Miss Fitzgerald, 513 West College.

The ensemble classes met in their weekly drill in eight-hand playing, Wednesday and Friday afternoons. Movements were used from Schubert's C major and his "Unfinished" symphonies, Beethoven's "Pastoral," the "Jubel" overture, by Weber, and from Raff's fifth symphony. In this study attention is paid to the form and harmonic analysis of the symphonies.

The Blackwell Choral Club, under Edgar B. Gordon, will give a concert in the High School Auditorium on the evening of March 4. Part songs and choruses from operas and oratorios will be given. Besides the choral work, the program will include the allegro marziale animato movement from concerto in E flat major, Liszt, special numbers by the orchestra and by the Piano Symphony Quartet.

Mrs. L. R. WEST.

#### Panama Hymn.

We join today the East and West,  
The stormy and the tranquil seas.  
O Father, be the bridal blest!  
The earth is on her knees.

Thou, thou didst give our hand the might  
To hew the hemisphere in twain  
And level for these waters bright  
The mountain with the main:

In freedom let the great ships go  
On freedom's errand, sea to sea—  
The oceans rise, the hills bend low,  
Servants of liberty.

The nations here shall clash through foam  
And paint their pennons with the sun  
Till every harbor is a home  
And all the flags are one.

We join today the East and West,  
The stormy and the tranquil seas.  
O Father, be the bridal blest!  
Earth waits it on her knees.

—Atlantic Magazine.

## KANSAS CITY HAPPENINGS.

**Alma Gluck Appears in Song Recital—Local Pianist Heard—A Beethoven Program—New String Quartet.**

The Shubert Theatre was completely filled Tuesday afternoon on the occasion of Alma Gluck's recital. It was the fifth concert of the Fritschy series and, like the other four concerts of this series, delighted every one. Her appearance was the cue, to all who heard her before, to go again and take all their friends. She is a charming, irresistible artist. Such a rendition as she gave of Handel's "O Sleep, Why Dost Thou Leave Me?" is not often heard here. It made so great an impression that she was forced to repeat it, and we continue to talk about it. We liked her simple dress and unaffected manner too. Arthur Rosenstein was the accompanist.

The program follows:

"Serpina" aria from the opera "Serva Padrona," Peroglesi; "So Sweet is She," old English, music anon., arr. by Arnold Dolmetsch; "Lusinghier piu care," "O Sleep, Why Dost Thou Leave Me?", Handel; "Fingo per mio diletto," anon., arr. by Pauline Viardot; "Der Neugierige," "Die Forelle," Franz Schubert; "Frühlingsnacht," Robert Schumann; "Mainacht," "Dort in den Weiden," Joh. Brahms; "Frühlingslied," Anton Rubinstein; air from the opera "The Czar's Bride," Rimsky-Korsakoff; "Les trois sorcières," "Prière," "Chevaux de bois," Charpentier; "June Morning," Charles Willeby; "Way Down South," Sidney Homer; "A Pastorale," Arthur Rosenstein; "Faery Song," Kurt Schindler; "The Lark Now Leaves His Wat'ry Nest," Horatio Parker.

## LOCAL PIANIST IN RECITAL.

Lora Taylor made her first appearance here, since her return from two and a half years of study with Godowsky in Vienna, Wednesday, February 18. Before going abroad she was for many years a pupil of Anna St. John. Miss Taylor played a long and exacting program, mostly from the classics, and she gave evidence of having worked hard and intelligently. George Deane, tenor, assisted.

## BEETHOVEN PROGRAM.

An instructive and interesting Beethoven program was given Sunday afternoon in St. Peter's Church by Margaret Fowler-Forbes, violinist; Lawrence W. Robbins, pianist, and Herman Springer, bass-baritone. These teachers are doing much by their generous public appearances. Many good musicians do not appear in public and thereby hinder the musical growth of the city.

This was the program: Sonata in E flat, op. 8, "Das Lebewohl"; "Die Abwesenheit," "Das Wiedersehn"; "Creation Hymn," "In This Sepulchral Darkness," "Adelaide"; romanza in G, "An die ferne Geliebte," op. 98, poem by A. Jeitteles; sonata in F major, op. 24.

## STRING QUARTET FORMED.

A string quartet has been organized and soon is to appear in concert. This quartet will have the good wishes and hearty support of a public enjoying chamber music. The members are: Margaret Fowler-Forbes, first violin; Phoebe Brooke, second violin; Dr. Weber, viola; Henry Matthiasson, cello.

GENEVE LICHTENWALTER.

## Randegger Piano Recita.

On February 4, under the auspices of Dr. Gow, Dean of Vassar College, a brilliant recital of Italian chamber music was given in the auditorium of the college by Aldo Randegger. The hall was crowded with a distinguished public and numerous students, eager to hear the famous composer-pianist. The attractive and artistic program was rendered with the brilliancy and masterly technic for which Aldo Randegger is renowned, while his merits as a composer were enhanced in his renditions of the "Elegy" and "Gavotte." Mr. Randegger is not only one of the most prominent exponents of Italian chamber music, but has been its pioneer in this country, where it was but slightly known.

## Mildred Elaine in "The Little Cafe."

Mildred Elaine, soprano, pupil of Theodore van York, of New York, has been engaged to sing the part of Gaby in "The Little Cafe," the role formerly taken by Hazel Dawn.

## The Dance of Today.

They say that one evening's dance is equivalent to walking ten miles.

That was the old style. Now it's equivalent to climbing about one hundred trees.—Lebanon, Pa., Daily.

## As Paderewski.

Sonny—Pa, what is the meaning of allegro in music? Pa—It means, my son, that the performer must not let his right hand know what his left hand is doing.—Birmingham, Alabama, Age-Herald.

## BEETHOVEN'S FAME GROWS.

**The Festival of His Music Continued—Some New Departures in Interpretation—Ninth Symphony Closes Festival.**

Another leaf was added to the laurel wreath which Walter Damrosch has been laying at Beethoven's feet in Aeolian Hall of late. On Wednesday evening, February 4, the fifth concert of the Beethoven Festival was made memorable by a program containing the seventh symphony. If the performance had been on a par with the program it, too, would have been worth remembering. Unfortunately, however, the conductor's interpretation of the first movement was capricious, exaggerated in retard and accelerando, and by no means was the music smoothly played by the orchestra.

The 6-4 chord of A minor for wood wind, with which the second movement ends, would have been more acceptable in its original form as Beethoven left it, without the sustained A in the basses which kept on sounding to the end of the woodwind chord. It is likely that the conductor had no intention of changing Beethoven, although it is certain that he made use of a rewritten horn part in the first movement of the fifth symphony at a previous concert. But the prolonged bass A showed carelessness at least, if nothing else. On the whole the scherzo was the best played movement of the symphony. There was animation and vigor in the finale, though the attack of those suddenly accented chords on the secondary accents of the measure was lacking in precision and was rough.

Walter Damrosch evidently lets his players have considerable personal freedom, for even after several taps on the conductor's stand he could not get unanimous attention from his men at the beginning of the second movement of the concerto in which Josef Hofmann was the soloist. He had to begin the movement before all the violinists had adjusted their mutes to the bridges of their instrument. The accompaniment of the concerto, however, was sufficiently well played to allow Josef Hofmann to create the only outburst of enthusiasm of the evening. The complete program was as follows:

Overture, Coriolanus.  
Symphony in A, No. 7.  
Concerto in E flat, for piano and orchestra.  
Josef Hofmann.

On Saturday evening, March 7, Beethoven, who for various reasons—festival and otherwise—had outgrown Aeolian, was transferred to the more roomy Carnegie Hall.

## FLORIDA MELODY.

St. Augustine, Fla., February 18, 1914.

February 12 a recital was given in the auditorium of the State School for the Blind and Deaf, by the following: Amory St. Amory, violinist; Virginia E. Walker, pianist; Mrs. Arnold Goldy, soprano; Harold Weber, baritone, and Mrs. F. S. Allen, accompanist. This recital was unusually enjoyable and gave much pleasure, especially to the blind of the Deaf and Blind Institute. Mrs. St. Amory is from Berlin, and is spending the winter here. She plays artistically, having studied with the best masters abroad. Her playing was a rare treat, and she was warmly applauded, and kindly responded with several encores. Mrs. Goldy was in good voice and sang well. She accompanied Mrs. St. Amory's numbers very artistically. Mr. Weber has a good baritone and his numbers were very enjoyable. Miss Walker is an accomplished young pianist and played well. Mrs. Allen was a sympathetic and pleasing accompanist.

## ST. CECILIA CLUB MATINEE.

The St. Cecilia Club gave a matinee recital in its new club room in the Fraternal Building on Charlotte street recently. A number of visiting musicians contributed to the program.

## AT THE PONCE DE LEON.

Sunday evening at the Ponce de Leon, an interesting program was rendered by Shaw and his Boston Orchestra. The program included such numbers as Lugini's "Egyptian Ballet" suite, Nevin's "Rosary," as a cornet solo, by J. F. Gordon, Gottschalk's "Last Hope," selection from "Lucrezia Borgia," Strol's "The Bride's Prayer," with violin solo by P. Colby Shaw, and Schubert's "Unfinished" symphony, two movements. Messrs. Gordon and Shaw, as soloists. The orchestra was at its best in the Schubert symphony. A large crowd was in attendance.

## AT THE ALCAZAR.

At the Alcazar the same evening, Rossini's overture, "Tancred," Mendelssohn's "Spring Song," trio for violin,

On this occasion Walter Damrosch had secured the services of excellent soloists and the well trained chorus of the New York Oratorio Society. Louis Koemmenich was not an active and actual performer in the festival, but his work was continually in evidence in the attack, sustained tones, and volume of the choral work by the singers he habitually trains.

In Jeanne Jomelli, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, basso, the conductor found all that was necessary, with an orchestra and chorus, to give Beethoven's ninth symphony.

The orchestral work, however, was very rough. There was not enough of that adjusting of balance between the powerful strings and the weak wood wind so necessary to the proper performance of a symphony written long after the composer had lost his hearing, and with it the sense of the relative volume of tone of each instrument. The performance was animated and vigorous enough, but lacking in finish and beauty of tone. That the orchestra kept together as well as it did is strange considering the peculiarities of the conductor's beat. During the performance of the symphony the conductor either by design or by accident—probably the latter—struck the music stand sixteen times with his baton and produced sharp clicks which were anything but pleasant.

Jeanne Jomelli was warmly applauded for her splendidly rendered of the air, "Abscheulicher," from "Fidelio." The four singers, Jeanne Jomelli, Christine Miller, Reed Miller, and Arthur Middleton also sang delightfully the quartet, "Mir ist so wunderbar," from the same opera. In the vocal part of the symphony the conductor apparently had much difficulty in getting the soloists to sing as fast as he thought advisable. The vocal parts of the work, however, were far more perfect than the orchestral performance was in those rapid and noisy passages where the conductor could tear a passion to tatters.

Beethoven's "Leonora" overture No. 3 began the concert. It was fairly well played until those exacting scale passages for the strings near the end degenerated into a veritable scramble and precipitate rush which was put to rights only by the entry of the full orchestra with the principal theme.

Thus endeth the Beethoven Festival.

cello and piano, Saint-Saëns' "My Heart at Thy Sweet Voice," from "Samson and Delilah," by Messrs. Holding, Edson and Thoreau; Humperdinck's "Hansel and Gretel" selection were the offerings. J. HERMANN YODER.

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## CHICAGO'S RECENT CONCERT ACTIVITIES.

The List Reveals a Busy Week—Bach Choral Society Concert—Chicago Symphony Orchestra Programs—Chicago Composers Featured—Many Items of Current Interest.

Chicago, Ill., March 7, 1914.

The concerts of the week included a recital by Josef Hofmann in Chopin compositions, given on Sunday afternoon at the Studebaker Theatre, under the direction of F. Wight Neumann; a piano recital by Belle Tannenbaum on the same afternoon at the Fine Arts Theatre; Monday evening, Hugo Kortschak, second concertmaster of the Chicago Symphony Orchestra, gave a violin recital, in which he was assisted by Emily Barber, violinist, and Elizabeth Schmitz-Pawlander, pianist; Thursday evening, March 5, at the First Congregational Church of Evanston, Carl Flesch, violinist, gave a recital under the auspices of the alumni association of the Northwestern University; on Friday afternoon and Saturday evening the Chicago Symphony Orchestra, under the direction of Frederick Stock, played the Strauss Festival Prelude (new), Bruckner's symphony, op. 5, in B flat, Wagner's "Siegfried in the Forest," "Traume," in the Theodore Thomas arrangement, and overture "Rienzi."

### HERMAN DEVRIES PUPIL TO BE HEARD.

Charles Rouse, baritone and professional pupil of Herman Devries, will, next Monday evening, March 16, give the first of a series of three little song recitals at the Little Theatre. Mr. Rouse will on this occasion effect his debut

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as a recitalist. His program is to be made up of Italian, modern French, German and English songs.

### AMATO AND STANLEY TO SING.

Pasquale Amato, the celebrated baritone of the Metropolitan Opera, and Helen Stanley, soprano, now of the New York Century Opera, have been engaged for the Saturday night, May 30, concert of the North Shore Music Festival at Evanston.

### GERTRUDE V. O'HANLON ARTISTS.

Albert Lindquest has been engaged as tenor soloist with the Marshall Field Choral Society for the concert on April 16. The works to be sung are Grieg's "Olaf Trygvasson" and Sullivan's "Golden Legend."

Edna Gunnar Peterson and Cornelius van Vliet will be heard in joint recital at Great Falls, Mont., April 6; in Helena, April 7, and in Fergus Falls, Minn., on the 9th.

### AN UNSOLICITED RECITAL.

The communicating door between Orchestra Hall and Orchestra Building on the sixth floor was open one day this week. The office force of the MUSICAL COURIER was very much excited, thinking some one was having a fit, but upon investigation the writer found the real cause of the uproar. It was the shrieking of a soprano who was rehearsing vehemently, and the tenants of the building had to suffer for sixty minutes while the unmerciful yelling of this young soprano continued. Among the numbers given at that impromptu and unsolicited recital were the aria "Vissi d'Arte" from "Tosca" and the "Louise" aria, "Despi le jour."

### FRANCES INGRAM WITH MINNEAPOLIS ORCHESTRA.

Frances Ingram, the well known contralto, appeared last week as soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, at the concert given in Pittsburgh. The critic on the Pittsburgh Dispatch voiced his opinion as follows:

Miss Ingram proved a delightful artist. Her voice is full-toned, deep, richly ranging, yet transparent and flexible beyond most such voices. There is in her voice a perfect evenness and smoothness, and it is capable of many lustrous colors.

### BIRDICE BLYE PLAYS AT KENILWORTH.

Birdice Blye won much success in her recital before the Woman's Club at Kenilworth, Ill., February 26. Her Rubinstein numbers were particularly appreciated; one of them she was obliged to play for the third time.

### FROM THE AMERICAN CONSERVATORY.

A lecture by Eric de Lamarter on Russian Song Music will be given Wednesday afternoon, March 11, at the Assembly Room of the American Conservatory. The following illustrations will be sung by Mrs. de Lamarter:

How Sweet It Is.....	Glinka
Only Love.....	Dargomisky
Bend, Lovely Bend.....	Rubinstein
Song of the Dark Forest.....	Borodine
Flowers of Love.....	Borodine
The Sea Queen.....	Borodine
A Dissonance.....	Borodine
Child Song.....	Moussorgsky
Hopak.....	Moussorgsky
A Southern Night.....	Rimsky-Korsakoff

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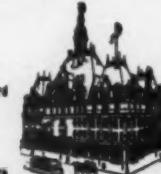
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### GERTRUDE F. COWEN

A CHICAGO VISITOR

Gertrude F. Cowen, the well known New York manager,

was one of the visitors at this office this week. Mrs.

Cowen is looking over the field for the booking of her

1914-15 attractions.

O My Child..... Tschaikowsky  
Lilacs..... Rachmaninoff

Advanced students of Karleton Hackett, Adolf Weidig and Heniot Levy will give a recital at Kimball Hall, Saturday afternoon, March 14.

### GERTRUDE F. COWEN A CHICAGO VISITOR.

Gertrude F. Cowen, the well known New York manager, was one of the visitors at this office this week. Mrs. Cowen is looking over the field for the booking of her 1914-15 attractions.

### RE LOLITA D. MASON.

Lolita D. Mason, who last May opened a managerial bureau in Chicago, has left town and is now located in Pittsburg, Kan. Managers are like the seasons, they come and go, yet the seasons always come back and the managers sometimes stay away.

### BERGEY OPERA SCHOOL TO GIVE MUSICAL MASQUERADE.

Pupils of the Bergey Chicago Opera School are to give a "musical masquerade" on Saturday evening, March 14, at the school. They will render operatic selections in costume.

### NEW STRAUSS PRELUDE ON ORCHESTRA PROGRAM.

The Chicago Symphony Orchestra program this week was very interesting inasmuch as the new prelude by Richard Strauss, "Festliches Präludium," which was only performed in Europe last October, proved a novelty worthy of one hearing, even though it probably will never be repeated. Another interesting number was the seldom heard Bruckner fifth symphony, and the balance of the program was made up of excerpts from Wagner's "Tristan and Isolde."

### FIRST LENTEN MUSICALE.

The first of a series of Lenten musicales given under the direction of Eleanore Fisher-Talbot brought forth Isabel Richardson, soprano, among the soloists, and the presentation of "The Pipes of Pan," a mythological pantomime, poem by Cecil Fanning, the well known baritone, and music by Lulu Jones Downing, the Chicago composer. Review is deferred until next week.

### ROSEMARY GLOSZ-ROSE'S ENGAGEMENTS.

Rosemary Glosz-Rose, who has been filling a number of concert engagements in the East and in intervals coaching with Oscar Saenger, of New York, has returned to her home in Milwaukee. Her next concert will be given March 20, at St. Louis, before the Missouri Athletic Club. These club concerts are classed among the elite social functions of that city and only the best artists are engaged for their programs.

### LUELLA CHILSON OHRMAN TO SING IN "MESSIAH."

Luella Chilson Ohrman, soprano, has been chosen as soloist for three performances of "The Messiah" at the Lindsborg (Kan.) Festival, which is to take place from April 5 to 12, in that locality. The Lindsborg Festival is one of the most important in the country.

### LETTERS RECEIVED.

Several letters have been received at this office addressed to Oscar Condon. Mr. Condon's whereabouts are unknown to this department and the letters could not be forwarded.

### MACDERMID'S STILL ON THE COAST.

Sibyl Sammis-MacDermid, soprano, and James G. MacDermid, composer-pianist, are still on the Pacific Coast. Under date of February 27, the Spokesman Review of Spokane, Wash., ran the following item concerning them:

Sibyl Sammis-MacDermid, dramatic soprano, and husband, James G. MacDermid, composer, were made honorary members of the Musical Art Society at a banquet last night in the Hall of the Doges, given by the society following the recital. Edgar C. Sherwood, the president, conferred the honorary membership.

At the table with Mr. and Mrs. MacDermid sat Edgar C. Sherwood, Mary Short, secretary of the society; Edward Tillson and Ethel Walton.

### NEXT SINAI ORCHESTRAL CONCERT.

Luella Chilson Ohrman, soprano, will be the soloist at the next Sinai orchestral concert at Sinai Temple on Sunday evening, March 8, under the direction of Arthur Dunning. Mrs. Ohrman will sing an aria from "Rigoletto," by Verdi, and a group of songs.

### BACH CHORAL SOCIETY CONCERT.

On Thursday evening, April 2, at Orchestra Hall, a Lenten concert by the Bach Choral Society will be given with a chorus of one hundred voices, under the direction of John W. Norton. The soloists engaged are Luella Chilson Ohrman, soprano; Beecher C. Burton, tenor; Marion Green, basso, and John R. Rankl, baritone. A professional choir of sixteen voices, professional trio and thirty members of the Chicago Symphony Orchestra, Wilhelm Middelschulte, organist, will assist. The works to be given are Bach's "Now Shall the Grace" and Gounod's "Redemption."

### A. W. FRITSCHY VISITS CHICAGO.

A. W. Fritschy, the Kansas City manager, was one of the out of town visitors at this office last week. Mr. Fritschy was delighted over the results obtained in his city by the defunct National Opera Company of Canada while in Kansas City. Mr. Fritschy said that he cleared for himself over \$4,000. The total attendance for the three performances was over 13,000 and it was the first time in Kansas City that an opera company had been successful

both financially and artistically. Mr. Fritschy left Chicago for New York, where he will make arrangements with managers for attractions for next season.

#### CHICAGO SYMPHONY ORCHESTRA CONCERT.

The Beethoven F major symphony was the backbone of last week's regular pair of concerts given by the Chicago Symphony Orchestra, under the direction of Frederick Stock. The Bach B minor suite, the Smetana overture to "The Bartered Bride" and the rendition of the Dvorak cello concerto by Bruno Steindel, principal cellist of the orchestra, were the other offerings.

#### PADEREWSKI'S LAST RECITAL.

Paderewski gave his last recital in Chicago on Saturday afternoon, February 28. The program was made up of the Bach-Liszt fantasia and fugue in G minor, the Beethoven sonata, op. 27, No. 2; a group by Schumann; "Soiree de Vienne," No. 6 (Erkling), Schubert-Liszt; a Chopin group; the "Isolde's Liebestod," Wagner-Liszt; and the program was concluded with a Hungarian rhapsody by Liszt.

#### FUTURE RECITALS UNDER AMERICAN CONSERVATORY AUSPICES.

The following recitals will take place in the near future under the auspices of the American Conservatory: Saturday, March 7, advanced students of Ragna Linne, Earl Blair and May Doelling, at Kimball Hall; Monday, March 9, piano recital by Heniot Levy, Fine Arts Theatre; Wednesday, March 11, lecture-recital on "Russian Art Song," Mr. and Mrs. Eric de Lamarre; Saturday, March 14, advanced students of Karleton Hackett and Heniot Levy, Kimball Hall; Saturday, March 21, concerto recital with the assistance of American Conservatory Students' Orchestra, Herbert Butler, director, Kimball Hall; Sunday, March 22, piano recital, Silvio Scionti, Fine Arts Theatre.

#### OBERNDORFERS RETURN FROM DALLAS.

Anne Faulkner-Oberndorfer, lecturer, and Marx Oberndorfer, pianist, have just returned from Dallas, Tex., where they gave five opera lecture-recitals on operas to be given by the Chicago Grand Opera Company. The lectures were given under the Dallas Opera Committee auspices, which invited gratuitously the public to be present. It is said that over five thousand people took advantage, and the management claims that they got better publicity through the lectures given by the Oberndorfers than by the publication of any story in the dailies. The Dallas date was a return engagement and already the Oberndorfers have been re-engaged for next year. The St. Paul opera committee also has engaged them for lectures on the opera to be given by the Chicago Opera Company in St. Paul next month.

#### AN INTERESTING PROGRAM.

The Music Department of the Austin Woman's Club is studying "Music of America" this season and will present for its topic on Monday afternoon "Some Noted Musicians of Chicago—Past and Present."

Emma Clark-Mottl, president of the International College of Music and Expression, will be the speaker and her paper will be illustrated with vocal, piano and violin selections of our most prominent musicians. The talent taking part are Grace Woodman, soprano, and Ilattie Dornbeck, contralto, who will sing a group of Signe Lund's compositions with the composer at the piano.

Helena Bingham will give a sketch of her songs.

Elizabeth R. Schoreck will sing "Just a-Wearying," by Carrie Jacobs Bond, and an original lullaby (in manuscript), with violin obbligato.

Margaret Lester will be heard in a group of Walter Lester's songs, with Delbert Chute at the piano.

Gertrude Campbell and Marie J. Schoreck will play piano selections of the late Emil Liebling and Wm. H. Sherwood.

Julius A. Brander, violinist, will give an andante and a "Polish Dance" of his own composing, and, with Mrs. Clark-Mottl at the piano, a "Romance" (dedicated to Emma E. Clark), by the late W. C. E. Seebodek, all in manuscript.

As several compositions have been written for this occasion, the program promises to be an interesting one, aside from honoring the musicians "within our gates," which is an exception to the old proverb and one which it is to be hoped more city clubs will follow in presenting.

#### CHICAGO MUSICAL COLLEGE ITEMS.

The second appearance of the Chicago Musical College Woman's Chorus will be made Saturday morning, March 14, in the Ziegfeld Theatre. The chorus will sing four numbers under the direction of O. Gordon Erickson, conductor of the Chicago Sunday Evening Club.

Felix Borowski has just completed a series of lectures given before the students of the Chicago Musical College and during the next two terms another teacher will lecture every Saturday morning in the Ziegfeld Theatre on subjects of special interest to students who are to become teachers of music and those interested in public school music as well.

A glee club has been organized with members of the Hamilton Club as singers. The pianist is Arthur Rech,

and the conductor Karl Zeckeh, both members of the Chicago Musical College faculty.

Dr. and Mrs. F. Ziegfeld have gone to Palm Beach, Fla., to remain until early spring.

#### CHARLES K. WAGNER IN CHICAGO.

Among the out of town visitors at this office this week was Charles K. Wagner, who arrived Saturday morning from Kansas City, where John McCormack appeared before a \$5,800 house. Mr. Wagner told the reporter for the MUSICAL COURIER that McCormack's following now is not exclusively Irish and Catholic, but of the general musical public, and even though he had to appear in Kansas City on Friday evening, March 6, his audience brought the above given figures. Mr. Wagner also gave the information that though he and McCormack had received several cables from the management of La Scala, asking for the Irish tenor's appearance at the famous Milan theatre for the months of December and January, 1915, and two other offers, one from the Grand Opera Company of Buenos Ayres, Brazil, and for a tour of the English Provinces, Wagner and McCormack had refused the flattering offers, as they feel that America wishes to hear him for some time to come, and he is glad to be heard by American audiences.

#### HATS OFF, LADIES!

An innovation next season will be the new Chicago Symphony Orchestra rule asking women to remove their hats! The importation of plumes has been stopped by the American Government, yet the hats of some women are less transparent than some of their dresses, to the great disappointment of the male element and musicians in general, who are patrons of the Chicago Symphony Orchestra. In all other theatres women are kind enough to remove their hats, but at Orchestra Hall the society element has refused persistently to accommodate the management, and though in years past the audience was asked to vote on the removal of the headpiece, the audience voted against the order. Now the trustees are going to take the matter in hand, and no doubt next year the eyes of the public will not be shut off from the stage by the chapeaux of smartly dressed ladies. The innovation should add materially to the success of the Chicago Symphony Orchestra.

#### CHICAGO NOTES.

Four new songs by William H. Pontius have just been published. The names of the songs are "Spring Rapture," which is dedicated to Alma Gluck; "Night Song," "A Dream of Thee," which is inscribed to Peppino Fabbrini and "High-ho for the Tally-ho," which is composed and dedicated to Marion Green. Mr. Pontius, the composer, is also director of the Minneapolis School of Music.

Carolyn Willard, pianist, will appear in recital in the Fine Arts Theatre under the direction of Wessells & Voegeli on Monday evening, April 6.

The Columbia Chorus will give another concert at Howard's Theatre on Sunday afternoon, March 15. Louise St. John Westervelt is the able conductor of the organization.

The Chapek Music School announces a concert by its pupils at Pilsen Sokol Hall on Saturday evening, March 7. After the concert a social entertainment and dance will take place.

This office has received a postal card dated Seattle, Wash., from the MacDermids, who say that their concerts in Eugene, Portland, Seattle and Victoria (B. C.) last week were very big successes.

The next concert by the Apollo Musical Club, Harrison M. Wild, conductor, will be a single performance of Bach's greatest choral work the "Mass in B Minor," Monday night, April 6, at Orchestra Hall.

The flies were brainy when they refused to be caught by honey. They knew that the bees were poisonous. Now they use vinegar and will probably obtain the same results, as praise or criticism sometimes have an equal value in the musical world and the flies will stay away from the vinegar as they did from the honey. In the meanwhile, bee hives will catch letters of congratulations from students desirous of seeing their name in print.

Mme. Helene Koelling, soprano, will give her long delayed recital on Wednesday evening, April 8, at the Fine Arts Theatre under the management of Carl D. Kinsey. Edgar A. Nelson will be the accompanist.

The Columbia School Chorus under the direction of Louise St. John Westervelt, assisted by Lillian Price, soprano, will be heard in concert at the Howard Theatre on Sunday afternoon, March 15. Among the most interesting numbers are excerpts from the cantata "The Poet and the Dryad" (Mss.) by Cyril Graham, which will be rendered for the first time in Chicago. The last part of the program will be made up of Swedish folk songs, arranged by Louis Victor Saar, the well known Cincinnati composer. The balance of the program has been made up by Miss Westervelt to please the devotees of choral selections.

#### PADEREWSKI PLAYS AGAIN IN NEW YORK.

Polish Pianist Entertains a Large Audience in Carnegie Hall.

Returned from his Pacific Coast tour, which included several canceled dates owing to a nervous breakdown, Ignace J. Paderewski appeared in a piano recital last Saturday afternoon, March 7, at Carnegie Hall, New York, before a very large and appreciative assemblage of teachers, students and music lovers.

The distinguished Polish artist was in especially good form, having apparently entirely recovered from the effects of his recent unfortunate indisposition in the Far West, the result being a performance that brought unalloyed pleasure and satisfaction to Paderewski's admirers and followers here last week.

The recital served to reveal many moments of Paderewski at his best.

This was the program:

Fantasia and fugue in G minor.....	Bach-Liszt
Sonata in E flat major, op. 27, No. 1.....	Beethoven
Fantasia in C major, op. 17.....	Schumann
Three etudes, Nos. 1, 2, 3, op. 25.....	Chopin
Nocturne in G major.....	Chopin
Two mazurkas, No. 2, op. 59; No. 4, op. 24.....	Chopin
Scherzo in B flat minor.....	Chopin
Rhapsody.....	Liszt

At the conclusion of this taxing program (during which the pianist retired from the stage but once for a brief interval of rest), in response to clamorous demands for encores, the concert giver performed several extra numbers, including the popular second rhapsody by Liszt.

On the tickets to this Paderewski recital it was stated that it was for the benefit of the Woman's Auxiliary to the New York Department of Health, Tuberculosis Clinics, but no such announcement, however, appeared on the programs.

#### NAIMSKA PUPIL'S SUCCESS.

Gladys Brown, a talented pupil of Zofia Naimska, was the piano soloist at a musicale recently given by Mrs. Howard Royall, New York. Aside from the successfully presented numbers announced on the program, Miss Brown played a Mendelssohn scherzo. The program in full follows:

Apple Blossoms.....	Clough-Leiter
Ich atm' einen Linden Duft.....	Mahler
Beau Soir.....	Debussy
Ma Mie.....	Mrs. Henry Coe.
Will o' the Wisp.....	Old French
Grande Gigue D minor.....	Spross
Prelude, G minor.....	Hassler
Spleen.....	Rachmaninoff
Ein Traum.....	Poldowski
Floods of Spring.....	Grieg
Mary Pyle.....	Rachmaninoff
Un bel di vedremo.....	Puccini
Land of the Sky Blue Water.....	Cadman
Let Night Speak of Me.....	Chadwick
Scherzo B flat minor, op. 21.....	Chopin
Gladys Brown.....	Hahn
D'une Prison.....	Impression Fausse.
Aria from L'Enfant Prodigue.....	Debussy
Miss Eshleman.....	

#### RACE AND ART.

The Jewish editor and proprietor of one of the leading Berlin newspapers, the *Borsen Courier*, was one of the most ardent champions of Richard Wagner, notwithstanding his two foolish pamphlets against the Jews. Many other prominent Hebrews were personal friends of Wagner. The story is told of a banker who had in his library a bust of Wagner with a rope around its neck. The bust, he explained, was to attest his admiration of Wagner, the composer; the rope, his opinion of the man who abused the Semitic race."—New York Evening Post.

#### ROCHESTER ORCHESTRA.

The second concert of the Rochester (N. Y.) Symphony Orchestra, Ludwig Schenck, conductor, took place at the West High School recently. The program was as follows: Preludium and fugue.....

Bach  
Piano concerto, F minor.....

John Adams Warner.

Dreams, a study to Tristan and Isolde.....

Wagner

Suite, The Nutcracker.....

Tchaikowsky

#### Demand for Arthur Shattuck.

Arthur Shattuck has been engaged as one of the soloists with the Minneapolis Orchestra for the season of 1914-15.

**Soder-Hueck Pupils Heard at Concert.**

In the Astor Gallery at the Waldorf-Astoria Hotel, New York, on Tuesday evening, March 3, before a large and enthusiastic audience, the advanced pupils of Ada Soder-Hueck, the eminent German contralto and voice teacher, presented a program that was not only unique but also well rendered from beginning to end. Each one who took part displayed to advantage the excellent training received under the tutelage of Mme. Soder-Hueck. All deserve much credit for the success of the evening's program and for the great pleasure afforded the large audience present.

Most interesting of all the numbers were the solos by Mme. Soder-Hueck. This well known contralto still pos-



ADA SODER-HUECK.

esses the same deep, remarkable qualities which have won for her such praiseworthy comments in the past. It was a delight to listen to her and all of her songs made a deep impression on the entire audience. "Die Sterne," by Pauline Viardo-Garcia, and written for contralto with cello obbligato, was one of the treats of the evening. Mme. Soder-Hueck's other songs—"Prayer" from "The Prophet," by Meyerbeer; "Haideröslein," by Schubert, and "Danza," by Chadwick—were exceedingly well given.

Marie Ellerbrook, one of Mme. Soder-Hueck's most talented pupils and a contralto much in demand in various parts of the country, sang two solos and was also heard in a duet. In all she displayed a voice of beautiful quality and is the possessor of natural dramatic temperament. Her solos were Liszt's "Wanderer's Nachtlied," Salter Turner's "Cry of Rachel" and Joyce's "Little Boy Blue." Miss Ellerbrook has been booked for a tour of the United States and Canada, covering some 120 concerts in all.

Little Carolyn McCausland's singing proved one of the features of the program. Her lyric soprano voice is one of unusual promise and her song, Grieg's "Solvej's Lied," was well received.

The Soder-Hueck's Male Quartet, it need hardly be said, was splendid. The ensemble of the four voices was all that could be expected. As no encores were permitted, it was impossible for the audience to recall them. Their numbers were: "Winter Song" (Bullard), "Dreaming" (Shelly) and "A Catastrophe" (Sprague). The members of the quartet are: Walter H. Heckman, first tenor; George F. Reimherr, second tenor; Walter S. Wagstaff, baritone, and Gustav H. Brasch, bass.

The others on the program were: Elsie Lovell, alto, who sang two songs, "Yesterday and Today" (Spross) and "Philosophy" (Emmel); George F. Reimherr, who displayed a true lyric tenor voice in "Comfort Ye My People" from "The Messiah"; Katherine Hasbrouck, soprano, who sang an aria from "Norze de Figaro" (Mozart) in a pleasing manner, and was also heard with Miss Ellerbrook in the duet "Guarda che bianca luna" (Campana); Walter S. Wagstaff, baritone, whose rendition of "Love Me or Love Me Not" (Secci) was one of the best numbers on the program; Helen Lane, coloratura soprano, who sang "Guianina Mia" from the "Firefly" (Frimi); Walter Heckman, operatic tenor, who contributed the aria, "M'appari Tutt'Amor" from "Marta," and Gustav H. Brasch, the possessor of a bass of deep, resonant quality, who sang an aria from "Queen of Sheba" (Gounod). A trio composed of Beth Ordeman (soprano), Walter Heckman and Walter Wagstaff sang splendidly the aria "Te sol to sol quest 'Anima" from Verdi's opera, "Attila," and George Reimherr and Gustav Brasch contributed a duet from Flotow's opera, "Marta."

Hans Kronold, the cellist, played in his usual fascinating

fashion his selections—"Menuet à Bauree" (Fabre), "Melodie Romantique" (Kronold), "Rhapsodie Hongroise" (Popper)—all winning him much applause. His own composition, "Melodie Romantique," is an excellent number and one which should be heard often on the concert platform.

The program was concluded with Donizetti's Sextet from "Lucia," sung by Helene Lane, Elsie Lovell, George Reimherr, Walter Wagstaff, Walter Heckman and Gustav Brasch.

Margery Morrison and William Parson proved able and sympathetic accompanists.

**Sturkow-Ryder in Colorado.**

The accompanying snapshot shows Theodora Sturkow-Ryder, the Chicago pianist, with Mrs. Roberts, president of the Friday Musical Club, of Boulder, Cal., where Mrs. Ryder was heard last week. The following tributes record the pianist's success:

The second concert in the Friday Musical Club series was given last night, Mme. Sturkow-Ryder, pianist, as soloist. It is safe to say that no concert yet given by the club has afforded so genuine satisfaction to students and lovers of music as that of last evening. . . . Technically she is above criticism. Her playing is what we now look for in the best artists of the day, but more than that—she puts brains and heart into her work, so all that she does is most stimulating and interesting. In addition to her Russian numbers, she played a suite by D'Albert and a charming com-



MRS. STURKOW-RYDER WITH MRS. ROBERTS, PRESIDENT OF FRIDAY MUSICAL CLUB OF BOULDER, COLO.

position by Rhené-Baton. Finally she deserves high praise for her own original transcription of a Schubert march.—Boulder Daily News.

A splendid program was given last night by the Friday Musical Club, under the able directorship of Prof. Emslie. Mme. Sturkow-Ryder appeared as soloist under the auspices of the club and captivated every one present by her simple yet forceful manner. Her intelligent technique and her individuality were marked throughout the series of numbers. Her encores were by Arthur Foote, Rhené-Baton and Rebikoff.—The Daily Camera, February 14, 1914. (Advertisement.)

**Ludwig Schmidt at Aeolian Hall.**

Ludwig Schmidt, the violinist, assisted by Camille Decreas, pianist, appeared in recital at Aeolian Hall, New York, Saturday evening, March 7. He played to a large and very enthusiastic audience, whose general outbursts of admiration were well earned by the young artist, for he displayed at times accomplishments which would have done especial credit to many of the present day violinists. The writer is led to believe that Mr. Schmidt was greatly handicapped by having to use such an instrument as he did on Saturday evening, for had he performed on a more desirable violin, the effect would have been unquestionably much more brilliant. However, the fact that Schmidt has unusual attainments in connection with his natural gifts as a violinist was at all times in evidence. His tone is large, knowing and clean; his bowing excellent and his intonation healthy.

Camille Decreas in his two numbers of the program displayed much that was extremely interesting from the pianistic viewpoint. His accompaniments were also very satisfactory.

The program follows:

Concerto in G minor.....	Bruch
Ave Maria.....	Schubert-Wilhelmj
Spanish Dance, No. 3.....	Sarasate
Fugue and choral.....	Mendelssohn
Minuet .....	Zanella
	Mr. Decreas.
Concerto in E minor.....	Mendelssohn
Menuett .....	Beethoven
Obertass .....	Wieniawski

**Boston Admires Villani.**

Luisa Villani, soprano, who has sung with great success as a leading member of the National Opera Company of Canada, appeared as Fiora in "L'Amore dei Tre Re," at the Boston Opera House recently. This is a role which Mme. Villani created in Milan, hence her appearance was anticipated with pleasure by the Bostonians, who were not at all disappointed. The Boston press was very enthusiastic. Below a few of the notices given to Mme. Villani are reproduced:

Mme. Villani, who created the part of Fiora at Milan, sang at the Boston Opera House at an afternoon performance of "Il Trovatore," November 26, 1910. Her companions then were Mme. Clae-sens and Messrs. Slezak and Galeffi. It is said that she was born of Italian parents at San Francisco. She made her debut in "Orfeo" at La Scala six years ago. For a time she was a member of the Italian Opera Company at the Academy of Music, New York. She has sung in Mexico and at Havana, in South America and in Italy. This season she has been one of the leading sopranos of the Montreal Opera Company.—Boston Herald.

As an actress Mme. Villani gave a deeply interesting performance. Her voice is a dramatic soprano of good timbre and power. As a dramatic singer Mme. Villani shows great gain since her previous appearance here three years ago last November. At that time she sang in "Il Trovatore." Last night it was her characterization as a whole that was impressive. She embodied the Princess Fiora as the librettist might have conceived her—a woman of noble mind and of moral sense.

She makes Fiora's love for Avito inevitable and triumphant, but not without a consuming conflict of will, a conflict to be designated as unmistakable to the eye in action as Montemezzi has made it poignant to the ear in his orchestra. There was this note of stern resolve and of allegiance to what tradition and society would have named as duty; not less clear was the dominating passion of the woman, shown by illuminating points of detail, as the solicitude with which Fiora follows her lover to the gate at his first exit, and again in the manner in which she spoke his name as she recalled him.

Mme. Villani was the first to take the part in the original production of the opera at Milan last April. Fashioned a beautiful woman, she has added the gifts of industry to those of nature. In gesture and pose she displayed grace with dramatic significance. Mme. Villani deserves praise for costuming the part in the first act within the spirit at least, if not the letter, of the librettist's directions. She took a realistic pose in the death scene, but one that must have been most uncomfortable, yet maintained it stoically to the end.—Boston Globe.

Miss Villani made us hear the part of Fiora for the first time at its full value. Last night she was a great artist. With all respect for Miss Bori's Fiora, this impersonation goes deeper, flames higher



LUISA VILLANI AS BUTTERFLY.

in its passion. And there is in the voice itself, especially in the lower registers, a sensuous beauty and a womanly quality, especially the vehicle for the passionate music of Montemezzi. And in the sure development of her interpretation, in the conflict of emotions, the exaltation of the love scene in the first act, the parting with Manfredo, the resistance of Avito, until Fiora thought the world and honor and life itself well lost in the arms of her lover, Miss Villani especially made the evening memorable.—Boston Post.

Miss Villani was heard here upon one occasion, I believe, about two years ago. Her voice is in better condition now than then. She sings with more art. She is a much more effective singer and actor. Although Montemezzi gives the soprano no big aria there is ample chance to display a voice in his melodiously flowing recitative.—Boston American.

She—Don't you think Miss Screecher is a beautiful singer?

He—She is beautiful, all right, but I can't say the same of her singing.—New York Globe.

**Bachaus at Mozart Musicale.**

Wilhelm Bachaus, the famous pianist, was the star of the New York Mozart's Society's fifth musicale of the season held at the Hotel Astor, last Saturday afternoon, March 7.

Mr. Bachaus was heard in the Brahms' "Rhapsodie in G minor," Schumann's "Papillons," Chopin's "Ballad in G minor," "Nocturne in C minor," "Valse in D flat," Saint-Saëns' "Etude en forme de valse" and, at the request of Mrs. Noble McConnell, president of the society, the Beethoven "Moonlight Sonata." Two Scarlatti numbers, The "Allegro in G major" and "Scherzo in F major," had been announced on the program, but the innovation brought about by the president was thoroughly approved by the members of the society, and her subsequent observation that should they live a hundred years they would never hear the Beethoven sonata played better, voided thoroughly the sentiment of all present.

New York lovers of fine piano playing have lauded the tone and touch, the finished technic and mental poise of the renowned pianist. The well arranged selections of last Saturday afternoon gave an additional opportunity for continued praise. From the Brahms' rhapsodie to the dainty Schumann "Papillons," and the splendidly executed Chopin compositions, also throughout the extremely difficult Saint-Saëns etude, Mr. Bachaus' fine sense of interpretation and his faultless technic were ever adequate.

Juliette L. Selleck, soprano; Marie Stilwell, contralto; George Carré, tenor; Carl Morris, baritone, assisted in the program, which was as follows:

Rhapsody in G minor.....	Brahms
Gypsy Song.....	Russell
Her Rose.....	Whitney Combs
Allegro in G major.....	Scarlatti
Scherzo in F major.....	Scarlatti
Sing to Me, Sing.....	Homer Spross
Yesterday and Today.....	Miss Stilwell
Rondo Capriccioso.....	Mendelssohn
Quartet, Rigoletto.....	Verdi
Mrs. Selleck, Miss Stilwell, Mr. Carré and Mr. Morris.	
Papillons.....	Schumann
At Dawning Morning.....	Cadman Speaks
Ballad in G minor.....	Chopin
Nocturne in C minor.....	Chopin
Valse in D flat.....	Chopin
Mr. Bachaus.	
Duet solo, Profuge, from Martha.....	Plotow
Mr. Carré and Mr. Morris.	
Etude en forme de valse.....	Saint-Saëns
Mr. Bachaus.	

**Brooklyn Arion Society Concert.**

A fairly large audience heard the Arion Society concert in the opera house of the Brooklyn Academy of Music, Sunday evening, March 8, under the direction of Arthur Claassen. Of the performance in general, one music lover was heard to exclaim, "A dandy concert," which expresses the view of the present writer. The male chorus singing of "Waldkönig" and "Wieglied" was beautiful under the Claassen baton, resulting in a repetition. Anna Case sang her brilliant conception of "Ah fors e lui," with its wonderful higher tones (not written there by Verdi; how could he know an American soprano of 1914 had F's and A flats above the staff in her dainty throat?) and was recalled four times. Sara Gurowitsch, cellist, played two pieces, by Gluck and Davidoff, with such effect that she had to play the Chopin F flat nocturne as encore. Dudley Buck's arrangement of "Annie Laurie" received such popular appreciation that it had to be repeated, and "Waldgeheimniss," a piece for string orchestra, received an encore, followed by a popular waltz number.

**Flonzaleys in Brooklyn.**

The Flonzaley Quartet gave a concert on Sunday, March 8, at the Academy of Music, Brooklyn, before a good sized and appreciative audience. The concert opened with Beethoven's string quartet in E minor, op. 59, No. 2, followed by Bach's suite in C major for cello alone, played by Mr. d'Archambeau, and ended with "Courante" by Glazounov, "Sphären Musik" by Rubinstein, and "Scherzo" by Borodine.

The concert disclosed nothing new as to the true art and musically interpretation of this excellent organization. The ensemble playing of this quartet has been lauded so many years, both in the United States and Europe, that it is needless to say more on this score. Those present enjoyed the concert to the full, and the applause which followed every number showed plainly in what esteem the Flonzaley players are held. Their best effort was Beethoven's quartet, op. 59, No. 2.



# Mme. Schumann-Heink

## SCORES GREAT SUCCESS IN BOSTON

### MME. SCHUMANN-HEINK HEARD IN SONG RECITAL

#### Great Audience Welcomes Contralto in Symphony Hall—Never Sang Better

Mme. Schumann-Heink gave a song recital yesterday afternoon in Symphony Hall. There was a very large audience. Many stood and many were seated on the stage. The singer was assisted by Nina Fletcher, violinist, and Katharine Hoffmann, accompanist. The program was as follows:

Mozart, Recitative and aria from "Sextus"; Bach, "My Heart Ever Faithful"; Bach, violin sonata in E minor; Schumann cycle, "Frauenliebe und Leben"; violin pieces; Wagner-Wilhelm, "Preislied"; Wieniawski, polonaise; songs: Gertrude Ross, "Dawn in the Desert"; Grieg, "The Mother Song"; Ronald, "Down in the Forest"; Lerout, "The Nile"; Debussy, "Bon Jour, Suzon."

The popularity of Mme. Schumann-Heink does not diminish with the flight of years. Other singers come and go and are applauded for a season, but year after year no matter what her program may be, Symphony Hall is packed whenever this contralto visits the city. Nor is this because she was for a long time famous in opera. It was not long ago that Mme. Schumann-Heink was heard again on the operatic stage, when she gave at the Boston Opera House the most dramatic performance of Azucena that we have seen since Adelaide Phillips was passionate in song and action; but of late she has devoted herself to song recitals, and by singing throughout the land. She is now as well known and as beloved that she might be called an American institution. The tribute gladly paid her is to the woman as well as the singer, and, as the facts of her recent sickness and her domestic troubles were familiar, the audience of yesterday was in a peculiarly sympathetic attitude.

Perhaps the feature of the concert was her singing of Schumann's cycle. She has sung it here before, but never with more feeling than yesterday, never with a finer differentiation of sentiments. The verses themselves in the revelation of conubial intimacy seem singularly frank to English speaking people, who, shocked by certain sonnets in Dante Gabriel Rossetti's "House of Life," stand aghast at the unblushing speech of the maiden in the German poem, "The Bridal Day." More than once there is a respectable, one might say consecrated sensuousness that is almost sensuality in Schumann's music, dreamer as he was.

This cycle tempts many to mawkish sentimentalism in the interpretation and sloppiness in the phrasing of the musical sentences. Mme. Schumann-Heink avoided these pitfalls. She was an accomplished artist, as a woman who had lived and loved and suffered. No one of the emotions expressed by poet and composer is foreign to her. And in the great hall she succeeded at once in establishing a confidential relationship between herself and the hearer, so that the songs of betrothal, the nuptial night, motherhood and widowhood were sung as by a woman to a woman, without thought of others that might overhear.

Mme. Schumann-Heink also gave pleasure with other songs. Bach's "Heart Ever Faithful" was sung with admirable simplicity, yet with various nuances so that the repetitions of the chief musical thought were not monotonous. There were songs besides those on the program, and Schubert's "Trout" gave special pleasure to the audience.

Nina Fletcher, already known here as one of the most musical and best equipped violinists among American women, played Bach's sonata with breadth and richness of tone and in pure taste. This original was finely read. The familiar air of Bach, with which she answered the recall was performed with noble simplicity and genuine warmth.

Mrs. Hoffmann as accompanist gave valuable assistance.—Philip Hale, in The Sunday Herald, Boston, March 1, 1914.

### SCHUMANN-HEINK

#### Sings "Frauenliebe" as None Other

#### Miss Nina Fletcher, the Violinist, Assists

Mme. Schumann-Heink came to Symphony Hall yesterday afternoon for her annual recital. It is still unnecessary to add upon these occasions that there were no vacant seats, and that many stood along the outer aisles. Nina Fletcher, the Boston violinist, assisted. Katharine Hoffmann was the accompanist.

Schumann's "Frauenliebe und Leben" cycle, when interpreted as it was yesterday, becomes a little tragic drama in which there is rise of action, climax and the sudden catastrophe. The great contralto imparted to the opening numbers the ecstasy of maiden innocence, the rapture of a love which is as yet but of dreams and of kisses of the lips. The songs of dawning passion and of the anguish of the forsaking bride were sung as only Mme. Schumann-Heink can sing them. Where others would themselves have been consumed with an emotion spent before it reached their hearers, this great artist effected a mood in the serene and unruled glass of repose, and how luminous, clearly defined and unerring it goes to those within the sound of her voice.

The study of the diction of this remarkable woman is food and drink to the student who has yet to learn the innumerable guises, shades and tints that cluster about a word ready to come at the call of the great master or mistress of song to make it the emblem or winged symbol of this or that mood. Clarity of enunciation is but the cornerstone of the noble edifice of tonal and verbal characterization which Mme. Schumann-Heink rears, until the text of such song writing as Schumann's beautiful cycle seems but the twin and spontaneous inspiration with the music.

The final group contained songs in English by Grieg, Delibes, Xavier Leroux, Ronald and Gertrude Ross, in which Mme. Schumann-Heink afforded enjoyment. Already she had added as encores "The Trout," sung with dramatic differentiation in the sense of its strophes, and the song of the little German girl, who forgets all her ills when her mother promises to choose her a sweetheart. They manage such things well in the Fatherland. After the last group Mme. Schumann-Heink sang Bizet's "Agnus Dei" with Miss Fletcher and added the inevitable "The Rosary."

The program had begun with a Mozart recitative and aria ("Sextus"), which showed many things, among them the beauty of tone which still remains to the singer in sustained passages although the florid measures were less facile. The presence of the song in English, "My Heart Ever Faithful," by Bach, did not aid the artistic value of the program.

Miss Fletcher played a movement (G minor) by Bach with the familiar air for the G string as an encore, and at her second appearance, Wilhelm's arrangement of "Walther's prize song and a polonaise by Wieniawski. Her playing of the Bach was more than conventional in style. It had individuality, and there was a sense of its prolonged line. The later numbers showed brilliance.—The Boston Sunday Globe, March 1, 1914.

## LOS ANGELES WOMAN'S ORCHESTRA IN CONCERT.

Feminine Instrumentalists Acquit Themselves Well in  
Classic Program—John McCormack in Recital—Ellis  
Club Delights Large Audience—Dominant  
Club Entertains—Ebelle Morning  
Session—"Parsifal" Announced.

1110 W. Washington Street,  
Los Angeles, Cal., February 14, 1914.

The Woman's Orchestra, assisted by Sybil Sammis-MacDermid, soprano, and George Schoenfeld, harpsichordist, gave a classic program recently.

These were the numbers:

Overture, Iphigenia in Aulis.....	Gluck
Largo, Orpheus (flute and strings).....	Gluck
Minnie V. Percival.	
Aria, Il re Pastore.....	Mozart
Sybil Sammis-MacDermid.	
Violin obbligato, Bessie Fuhrer.	
Concerto in A major.....	J. P. Rameau
Harpsichord, George Schoenfeld;	
Violin, Bessie Fuhrer; violoncello, Lucy Fuhrer.	
Songs—	
Sacrament .....	James G. MacDermid
Fulfillment .....	James G. MacDermid
If You Would Love Me .....	James G. MacDermid
Sybil Sammis-MacDermid.	
Air for the G string.....	Bach
Serenade .....	Haydn
Harpsichord—	
The King's Hunting Jigg.....	John Bull
Le Cou-Cou .....	L. C. Daquin
Le Tambourin .....	J. P. Rameau
George Schoenfeld.	
Symphony in C major.....	Beethoven
James G. MacDermid at the piano.	

As will be seen by the preceding program, this concert for the most part gave an excellent idea of the music that charmed the audiences of long ago. "The girls" gave a good account of themselves under Henry Schoenfeld's capable baton, and rendered the program in true, classic style.

Mrs. MacDermid's rendition of the Mozart aria was artistic, the difficult cadenza being given in brilliant style. This is especially noteworthy, as this is often cut even by the greatest artists because of the extreme difficulty of the intervals. Her interpretation was sincere and traditional. As an encore she sang, with orchestral accompaniment, "Charity," perhaps the best known and widely sung song of Mr. MacDermid's composition.

The only touch of the modern on the program was the group of Mr. MacDermid's compositions sung by his wife as her second number, with the composer at the piano. It is only fair to state that Mr. MacDermid appeared somewhat under protest, as he felt that the modern songs were a bit out of place in this program of the past, but the management insisted that the people would not like to miss an opportunity to hear these lovely songs sung by the one who is considered their best interpreter, and with the accompaniment of the composer, so he yielded. He could

friends and made many new ones. They will always be welcome visitors.

The most unique feature of the evening was the playing of the harpsichord by George Schoenfeld, son of the conductor. He has devoted several years to the study of this instrument, becoming fascinated by it and the music of its period, while in France. His instrument is a replica of the one owned by Marie Antoinette, built especially for Mr. Schoenfeld by the Erard factory, and is a beautiful piece of mechanism as well as a work of art. Mr. Schoenfeld plays it beautifully, giving one a splendid idea of the way the compositions of that day must have sounded. The concerto with the cello and violin, played by the Misses Fuhrer, was quaint and "old timey," the strings blending with the harpsichord wonderfully well. As an encore to his second group, Mr. Schoenfeld played the first prelude of Bach—the one upon which Gounod superimposed the melody of his "Ave Maria"—and it gave one quite a different impression than is possible with a modern piano. It was indeed very fascinating.

Altogether it was a concert very much out of the ordinary and a delightful rest musically.

### SECOND ELLIS CLUB CONCERT A BRILLIANT SUCCESS.

As always, a capacity house greeted the Ellis Club in its second appearance of the season. The audiences at these concerts vary somewhat from the conventional ones in that many people who do not habitually attend concerts are present and the affair partakes somewhat of a society function and a reunion of old friends. Consequently a holiday spirit not always evident is felt.

The body of singers has been augmented considerably this year and now numbers near a hundred men. Mr. Poulin has been their leader for many years and has brought them up to a degree of excellence and finish seldom found. The club was assisted at this concert by Aurelia Wharry, soprano, who was soloist of the evening, and also in one of the numbers by Axel Simonsen, cellist, and Ralph Laughlin, tenor. Miss Wharry was given a

usually good tone and plenty of real temperament. Vincent O'Brien was accompanist for both.

### ARTHUR BABCOCK'S SUCCESS.

Arthur Babcock is one of the newer musicians of Los Angeles and Pasadena, who in less than two years has made for himself a place of influence by his sincere scholarship, his excellent musicianship and his qualities as a gentleman. Mr. Babcock is a graduate of the New England Conservatory at Boston, and also taught for seven years in that institution. In 1910 he went to Europe for two years of study. The most of his time was spent in Paris with a number of prominent teachers, but he also



ARTHUR BABCOCK.

spent some time in Berlin in the study of German lieder. Besides teaching in the Orton School of Pasadena, Mr. Babcock has a studio in Blanchard Hall, Los Angeles, and his home studio is in South Pasadena. As a soloist and lecture recitalist, he has been most successful, appearing very often in that capacity.

Last season Mr. Babcock was one of the most successful soloists appearing with the People's Orchestra. Some of his recent engagements have been in recital of Italian, French, German and American songs before the Spinet Club of Redlands; a lecture-recital in Alhambra on "American Music" before the Wednesday Club, and many private recitals. Last week Mr. Babcock sang a group of songs before the Dominant Club. He has also done considerable composing since coming here. Indeed, he is one of the valuable men needed in every community, and his fine baritone voice is an excellent vehicle for the expression of a higher culture even far more valuable than a voice alone can be.

### Dominant Club Entertains Noted Musicians.

As is its custom, the Dominant Club invited as its guests, February 7, the visiting artists at their monthly meeting. Mr. and Mrs. James G. MacDermid, of Chicago, were present, but Mme. Jomelli could not accept, as she had a professional engagement. Another prominent woman whom the club had hoped to honor, but who was detained by illness, was Mrs. Harry Jones, of Minneapolis, who was for four years the president of the Thursday Musical of that city, one of the largest music clubs in the country. Mrs. Jones is spending the winter here, but is keeping very quiet, as it was for that purpose she was sent West. It is hoped by her friends that she may be able to see something of our musical life before she leaves.

The program Saturday was given by Mrs. Wankowski, soprano; Lalla Fagge, violinist, and Mr. Babcock, baritone. Mrs. Wankowski is one of the singers of long residence here, heard too seldom. Her voice is a beautiful lyric soprano and she sings delightfully.

### Ebelle Music Section's Morning Session.

The regular morning session of the Ebelle last Wednesday was turned into a most delightful few hours of interesting talk and music, listened to by a company fairly filling the large auditorium of the club. Mrs. Herman Ryus, curator of the department, presided in her usual happy way. Jessie Weimar read most feelingly and intelligently the score to "Pelleas et Melisande," while the music was both played and explained by Claire Ruyter McGregor in a masterly manner. In her paper Miss McGregor displayed a thorough knowledge of her subject and presented it in a forceful manner with a splendid choice of language. Her playing was sympathetic and finished. Altogether it was a most instructive and charming rendition.

Mrs. Ryus introduced L. E. Behymer, who spoke upon his plans for the coming musical events and especially of



GEORGE SCHOENEFELD,

Of Los Angeles, at his harpsichord, built especially for him by Erard, after the model of the one owned by Marie Antoinette.

not but feel justified when both the singer and composer were received with so much evident pleasure. Two encores were demanded following this group, and Mrs. MacDermid sang two more of her husband's songs—"My Love Is Like a Red, Red Rose," and "If I Knew You." During their stay here the MacDermonds greeted many old

warm reception in this her first appearance before a concert audience in Los Angeles. Her voice is a warm mezzo-soprano and she sings with much feeling and finish. She was encored each time.

Mr. Hastings, the club accompanist, did good service. The program was as follows: "Song of the Bow," Aylward-Pointer; "Before the Dawn," Harling; "Del Lenz," Hildach; "Day Is Gone," Lang; "I Hear Thrush at Eve," Cadman; "Ave Maria," Gounod-Holden; "Now the Night in Starlit Splendor," Donizetti-Dressler; "Viking Song," Coleridge-Taylor; "On Wings of Song," Mendelssohn; "Tarantella," Dubois; arias; "Cavalleria Rusticana," Mascagni; "Manon Lescaut," Puccini; "Oh, That We Two Were Maying," Nevin-Herbert; "Russian Boat Song," Krebsiel; "Heinz von Stein," Thayer.

### MCCORMACK APPEARS IN RECITALS THAT DELIGHT.

John McCormack, the much loved and lauded Irish singer, was the most popular man in Los Angeles during the past week. And it is not difficult to understand the popularity of this genial "son of Erin," when once you have seen his radiant smile and have heard his rarely sympathetic voice. His audiences filled every seat in the Auditorium on February 11, and as many chairs as could be accommodated in the orchestra pit. An enthusiasm seldom accorded any man or woman was aroused. His magnetism seemed to obliterate that line of demarcation which so often separates the singer and the auditor.

At first the program appeared short, but after every number had been doubled and sometimes as many as three encores sung, the wisdom of the short program was evident.

Donald MacBeath, the young violinist, assisted Mr. McCormack. He proved most enjoyable, as he has an un-

the opera season to be given by the Chicago Opera Company. "Parsifal," of which we are to have one of the ten performances allotted to this country, is to be given in true Bayreuth fashion, the opera to begin at 4:30 p. m. and last until 11, with an intermission of two hours, from 6 to 8, for dinner; "Jewels of the Madonna," with Carolina White; Titta Ruffo in two of his famous roles, *Rigoletto* and *Tonio* in "Pagliacci." Mary Garden will be heard in "The Juggler of Notre Dame" and "Louise." As a closing offering we shall have "Lohengrin." Mr. Behymer also announced with much satisfaction that he had secured Mme. Jomelli and Raoul Laparra for a joint recital.

In a most charmingly natural way Mme. Jomelli told of some of her experiences—more particularly of the time she sang for the King of Siam. The incident, told with much wit and vivacity, brought forth a continuous laugh from her audience.

JANE CATHERWOOD.

**Violin Study Here and Abroad.**

Chicago, Ill., March 5, 1914.

*To the Musical Courier:*

American students of the violin are imbued with the same spirit of "hurry" which permeates the arts as well as the trades and the every day life of the American people. Students here want to begin playing the instrument itself before they have mastered the rudiments of music, which latter must necessarily come first if a student desires a well balanced musical education. They cannot see why a European student is willing to spend a year or more in the study of the rudiments when teachers here are willing to let them commence fingering after the first lesson.

As a rule, the American student goes to Europe too soon. There is no one who will say that a year or more spent among the teachers, the artists and the traditions of the Old World is not good for any specialist in musical lines. The student who gets his training in America, however, in nine cases out of ten, goes to Europe long before he is ready to quit his technical training, and as a consequence he gets no good out of his work abroad. The only advantage he has secured is in being able to say to the world that he has studied with such and such a master, or has spent so much time in orchestral work under some conductor or other—for which he has, of course, paid liberally. He could have done just as well in his own country had he but remained sufficiently long under his American teacher.

The European student is usually required to study eight reading with his other work, and aside from this he is usually obliged to study chamber music and to do a certain amount of orchestral work each week. Since my association with musical education in this country during the last year I have compelled every one of my pupils who possibly could do so to go into the orchestra, and, in addition to teaching, I have ensemble classes at least twice a week. We cannot all be soloists; in fact, about one out of every thousand is fitted for solo work on the violin. There is every opportunity in this country to become an able musician and a great violinist, and those who do not attain the rank of soloist need not feel that they are any less musicians on that account. Their peculiar talents simply make them better orchestral violinists than soloists, and who will say there is any degree of superiority between these two branches of the same art?

America is a wonderful country musically. It is bold and fearless, demonstrative, red blooded and enthusiastic. Europeans may speak of the commercialism of art, but unless there is a little commercialism in the art the art will not last long. I think a true artist who wishes to labor for the cause of art, and who delights in the progress he can make and cause to be made by those about him, will be happier in America than in any other country in the world. You do not have the prejudices, the narrow mindedness, the fanatical adherence to certain tendencies, that are prevalent in all parts of Europe, and I am free to say that my first season in this country has been one of many revelations, of much interest, and of great happiness.

LEON SAMETINI.

**Crowding the Limit.**

"Did you read how the Prince of Wales is learning to play the bagpipes?"

"No. The British royal family will go too far one of these days, and there will be a revolution."—Houston Post.

**McCORMACK HEARD BUT NOT SEEN IN 'FRISCO.**

**Popular Irish Tenor Draws Immense Audiences—Some Standees Hear but Cannot See the Singer—Enthusiasm for Kreisler—Future Concerts.**

San Francisco, Cal., February 24, 1914.  
Since writing my last letter to the MUSICAL COURIER several more artists appeared here. At Josef Hofmann's concerts the attendance was not as great as in the past.

Clara Butt and Kennerly Rumford appeared at the Scottish Rite Auditorium not less than four times. The first



LOOKING EAST ON MARKET STREET FROM POWELL STREET, SAN FRANCISCO.

event took place on Saturday afternoon, January 31, the second on Sunday afternoon, February 8, the third Tuesday evening, February 10, and the fourth on Saturday afternoon, February 14. Clara Butt made a deep impression last year when she first appeared in San Francisco, and also delighted her audiences this time with her magnificent voice. The accompanist was Harold Craxton, and there was a solo pianist by the name of William Murdoch, who did some clever work.

**McCORMACK AND KREISLER DRAW CROWDS.**

That the San Francisco musical public is not yet tired of going to concerts was amply demonstrated by the capacity houses drawn by John McCormack and Fritz Kreisler. McCormack appeared at Scottish Rite Auditorium on Sun-



JOHN McCORMACK.

day afternoon, February 15, Tuesday evening, February 17, and Sunday afternoon, February 22. The first concert was practically sold out, at the second concert people had to be seated on the stage, and many stood up, and at the farewell concert two thousand people were crowded in a

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hall that seats but fifteen hundred, and over a thousand were turned away.

The manager addressed the people who tried to get into the hall, telling them that forty could be admitted to standing room for one dollar each, but that no one could see anything from that place, and they would have to pay their money with the understanding that they could hear but not see. There was a veritable fight for the forty standing room tickets. This may give a good idea of the success of the McCormack concerts.

His lyric tenor voice, used with elegance of style, is heard to special advantage in the Irish songs, English ballads and religious songs. He appeals to the heart of his listeners by a certain style of emotional coloring. He is quite successful, too, in compositions like Mozart's, and he surely gets the money.

Kreisler drew one of the two largest houses to the symphony concerts on Friday afternoon—that is one of the two largest houses of the season, the other being to the credit of Mme. Schumann-Heink. People were standing all over the spacious Cort Theatre. Downstairs they were crowded in five rows deep right up to the doors. The enthusiasm was tremendous. It is difficult to arouse a San Francisco audience to the highest pitch of enthusiasm, but when it is done it is something worth hearing.

Besides his appearance with the symphony orchestra, when he played the Beethoven concerto, Kreisler gave two recitals of his own. The first recital took place at the Cort Theatre Sunday afternoon, and the house was practically sold out. If it is taken into consideration that only two days before Kreisler played before a packed house with the symphony orchestra, it is nothing short of wonderful that he should have drawn another capacity house so shortly afterward.

For several seasons Kreisler could not attract large audiences here. Last time he was in San Francisco he began to draw large houses for the first time. His immense growth in San Francisco is due to his remarkable art, which the people are now appreciating at its full value. It is safe to say that Kreisler will draw another crowded house next Thursday evening. He impresses by reason of a beautifully smooth tone, absolute correctness as to pitch, painstaking and careful technic and a truly marvelous capacity to interpret works by the old French masters, especially the dance themes. His own compositions are also very skillful and melodious. Many regard him as their favorite violinist.

**FUTURE CONCERTS.**

The next attraction here will be Gerardy, the famous cello virtuoso who will be affiliated with Gabriel Ysaye, violinist, and Frank La Forge, pianist, truly a splendid trio. Every one is looking forward to the recitals of the three artists. These concerts will be followed by a two weeks' engagement of the Chicago Grand Opera Company. Mischa Elman comes in April and the Flonzaley Quartet in May will close the season. In my next letter I shall give a review of the local musical activities of the season, that is to say of the events given by our prominent resident artists, musical clubs, orchestral and choral societies.

ALFRED METZGER.

**Romance for Philharmonic.**

A program of "romantic composers" is announced for the concert of the New York Philharmonic Society in Carnegie Hall on Friday afternoon, March 13. The Schumann cello concerto in A minor, op. 129, will be played by Leo Schulz and the orchestra will render Weber's overture "Der Freischütz" and the nocturne and scherzo from "A Midsummer Night's Dream." The symphony will be Schubert's seventh in C major. There will be no Thursday evening performance preceding this week's Friday afternoon concert.

A successful premiere of a four act pantomime entitled "Das lockende Licht," by Vladimar Metzl, occurred at the Dresden Royal Opera.

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## BOSTONIANS HEAR A NEW SYMPHONY.

Work Composed by Otto Urack, Assistant Conductor and Cellist of Boston Symphony Orchestra—Julia Culp Gives Impressive Song Recital—Longy Club Season Ends—Other Events in the Hub.

Boston, Mass., March 7, 1914.

The chief item at this week's Boston Symphony concerts was a first performance of Otto Urack's Symphony in E major (MS.). This work, the first one in large form of the young assistant conductor and cellist of the Boston Symphony Orchestra, was received with the utmost cordiality; in fact its reception by the audience almost amounted to an ovation for the youthful composer who also conducted this performance of his work. Unmistakably his music pleased and appealed to the majority of the audience. Nor is the reason for this hard to find when one takes into consideration the frank tunefulness of the work, its directness of expression and the obvious enthusiasm and zeal with which it was written. Mr. Urack in fact states that this symphony was written simply to give expression to certain musical ideas and feelings within him and was inspired by no text or specific object. In other words his music is "absolute" and exists for its own sake entirely.

To summarize briefly, as needs must be done in these columns, it may be said that Mr. Urack's gifts as revealed in this work are as yet more significant in their potentiality than in their accomplishment. Thus, though the symphony displays much clear, brilliant orchestral writing and clever use of instrumentation, it does not present any great depth of conception or originality of idea. On the other hand, however, it does not pretend to conceal some vast depth by using eccentric or abstruse modes of expression. In other words there is no pose or affectation about Mr. Urack's work. What he feels as musical beauty, as for instance the long curving phase of melody, is expressed straightforwardly; indeed the sincerity of his youthful joy and enthusiasm in creating what he feels rather than what will mystify or impress his audience is unmistakeable throughout. That as yet his feelings have not developed or ripened sufficiently to convey to the analytical hearer any message other than that of youthful talent and imagination trying itself out, is wherein Mr. Urack falls short in his accomplishment.

Other numbers on the program of these concerts were Smetana's "Vysehrad" symphonic poem, Ravel's "Mother Goose" (repeated by request), and Enesco's Roumanian rhapsody No. 1.

### MME. VAN ENDERT AGAIN.

Mme. Van Endert, accompanied by sixty members of the Boston Symphony Orchestra under Otto Urack, was heard in a program of operatic selections and songs at Symphony Hall on Sunday afternoon last. Much to the surprise of

those who heard her as soloist at the symphony concerts, when her voice seemed a lyric soprano of no great volume, Mme. Van Endert was decidedly at her best at this concert in her operatic selections, Agatha's air from "Der Freischütz" and Elizabeth's "Dich Theure Halle," from Tannhäuser. These were given with rare brilliance, dramatic fervor and power, but never at the sacrifice of beautiful tonal quality. In her songs, a varied assortment ranging from Mozart to Brahms and Grieg with Carey's old English Pastoral and Mrs. Beach's "The Years at the Spring" for English numbers, Mme. Van Endert was not so successful, the faults of her method of breathing and rather uneven vocal production standing out more prominently.

For the rest of the concert Mr. Urack led the orchestra through performances of the "Freischütz" and "Meistersinger" overtures—Mendelssohn's nocturne and scherzo from his "Midsummer Night's Dream" and Berlioz' "Menuet" and "Danse Des Sylphes." Mr. Urack also played the piano accompaniments for Mme. Van Endert. A good sized audience was most enthusiastic in its tribute to singer and orchestra.

### SONG RECITAL BY ELIZABETH DODGE.

It was indeed a pity that the audience at the concert given by Elizabeth Dodge at Jordan Hall on Tuesday evening was so small, for there was much in Miss Dodge's singing to give pleasure as well as to afford instruction for the vocal student. Styled a lyric soprano, Miss Dodge is by no means confined to the ordinary range and powers of this type of voice. Indeed the rich round fullness and emotional quality of some of her tones might easily belong to a dramatic soprano, while her rendition of the coloratura in the "Caro Nome," though not as facile as it should be, nevertheless gave evidence of the singer's remarkable range and possibilities.

In matters of interpretation, diction, phrasing and the many details that go to make up finished vocal art, Miss Dodge was unusually adept, while her poise and graceful manner with her audience also commended her. In short, this singer has much more to offer in many ways than some of her better known sisters and could be heard more often with increased pleasure to the musical public.

Her program was interesting and well chosen with the exception perhaps of the before mentioned "Caro Nome." A folk song group of Hungarian, Swedish, English and Spanish numbers was much enjoyed, as was her final number, Bach-Gounod's "Ave Maria," with cello, organ and piano. Carl Webster, cellist, assisted Miss Dodge with several solo groups. Mr. de Voto was the accompanist.

### LAST CONCERT OF THE LONGY CLUB.

The third and last concert of the Longy Club's present season was given at Jordan Hall, on Wednesday evening. The program consisted entirely of novelties, every piece of it being given here for the first time. These were a quintet (MS.) by Gustave Strube for flute, oboe, clarinet, horn and bassoon; Locillet, a sonata in D minor for flute, oboe and piano, and a chamber symphony by Paul Juon for violin, viola, cello, oboe, clarinet horn, bassoon and piano.

The work of Juon, I am told, was the feature of this concert, being a remarkable piece of chamber music with thematic material of marked beauty and originality developed in an interesting and clearly defined manner. Mr. Strube's quintet also was warmly praised, is said to possess fertility and beauty of idea, romantic charm and true inspiration.

### JULIA CULP'S RECITAL.

Among the favored few whom Boston has taken completely to its heart is Julia Culp, the artist of expressive beauty of voice, flawless artistry and depth of imagination. Thus her third appearance here this season upon the occasion of her song recital at Jordan Hall, on Thursday afternoon, was attended by an audience of goodly numbers and unmistakable distinction.

Mme. Culp's program, arranged as always with regard to artistic unity, included a Schubert group, a Hugo Wolf group, an old French group—Weckerlin and Marie Antoinette—and, as a new departure, a group of songs by John Alden Carpenter, the young American composer. Whether one personally is an admirer of Mr. Carpenter's songs or not, it cannot be denied that they are strikingly individual and virile with a sentiment that never degenerates into sentimentality, and that Mme. Culp's interpretation of them enhanced to the utmost their every fine quality.

Of the singer's accomplishment with the Schubert and Hugo Wolf numbers there is no need to go into detail, as her matchless eloquence with these composers is well known. In her eighteenth century French group Mme. Culp revealed a new side of her art and gave proof of her rare versatility, in the lightness, grace and delicately suggestive sophistication with which she interpreted these delightful trifles. Her diction in all three languages was above praise.

### RECITAL BY GERTRUDE BELCHER TRIO.

On Thursday evening, at Steinert Hall, the Gertrude Belcher Trio, comprising Carolyn Belcher, violin; Charlotte White, cello, and Gertrude Belcher, piano, assisted by Emile Ferir, viola, gave an enjoyable recital. The program included the Brahms trio in E flat major, the Vin-

cent d'Indy quartet in A minor and a group of solos for piano by MacDowell.

### BOSTON NOTES.

Paul Bennett, tenor, pupil of Arthur J. Hubbard, has just been appointed soloist at the Old South Church, Worcester, in place of Rex Boynton, another Hubbard pupil, who has been called to a Boston church. A third tenor of the Hubbard studios, Norman Arnold, recently sang with great success at a performance of "The Crusaders," given by the Stoneham Oratorio Society.

Two gifted artist pupils of Frederick N. Waterman—Elizabeth Cunningham, soprano, and George Everett, baritone of the Boston Opera Company—furnished the program at a musical given at the home of Mrs. Walter Austin, Dedham, Mass., for the benefit of the Parish treasury. Mr. Waterman has since been in receipt of many compliments for the excellent work of both artists and, what is most conclusive proof of their success, has been asked regarding their re-engagement.

BLANCHE FREEDMAN.

### MME. HAGGERTY-SNELL'S SUMMER SCHOOL.

Ida Haggerty-Snell announces her summer school of vocal music to begin June 15 and continue until September 15 at 2647 Broadway, New York City. Arrangement may be made for room and board also.

Mme. Haggerty-Snell is known as the teacher who obtains results. Her pupils do great things in a remarkably short time. One of them exclaimed: "Madame, I have studied ten years with the so called great teachers in the world, but you have taught me more in one month than the others did in ten years." Another declared that Mme. Haggerty-Snell had taught her more in one season than she had learned in her three years' study with others.

### Obituary.

#### BENJAMIN DWIGHT ALLEN.

Benjamin Dwight Allen, former member of the faculties of several colleges, died last week in Boston, Mass., at the home of his daughter, the wife of Rev. W. W. Sleeper, of Wellesley, at the age of eighty-three years. Professor Allen lived for many years in Worcester, where he was one of the founders and directors of the Worcester County Musical Association. At various times he was a teacher in the New England Conservatory of Music, Boston University, Beloit College and the Teachers' College, Columbia University. He was a member of the Harvard Musical Association, and was a composer of anthems, songs and piano music. For thirty years he was organist at the Union Congregational Church of Worcester.

#### F. C. R. RIEDELSBERGER.

Franz Carl Rab Riedelsberger, violinist in Minneapolis from 1900 to 1904, and remembered as the first leader of the viola section of the Minneapolis Symphony Orchestra, is dead at San Diego, Cal. Mr. Riedelsberger's death followed a nervous breakdown. He left Minneapolis because of ill health for Deer Lodge, Mont. Later he went to Spokane and there organized a symphony orchestra. Then he removed to Seattle, then to Tacoma, Portland and San Francisco. When a resident of the Northwest and a teacher, Mr. Riedelsberger was head of a string quartet of which Frank Heinz, Olaf Rials and Carlo Fischer were members. Funeral services took place in San Diego with Masonic rites.

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BOSTON NEW YORK

**New York Evening Sun Concerts.**

In cooperation with the Wage Earners' Theatre League and with the aid of an orchestra and soloists the New York Evening Sun has been giving at Madison Square Garden what it calls a "Carnival of Music," which was attended by large audiences. These were the programs:

FIRST CONCERT, TUESDAY EVENING, MARCH 3. AT 8 O'CLOCK SHARP.	
Soloist: Lucrezia Bori,	Soprano of the Metropolitan Opera.
The Death of Minnehaha, from Hiawatha.....	Coleridge-Taylor
Brooklyn Choral Union and Orchestra.	
T. Bath Glasson, Director.	
James Stanley, baritone; Marie Stoddart, soprano.	
Overture, Mignon.....	Thomas
Largo, New World Symphony.....	Dvorak
Praeludium .....	Jaernfelt
Ballet music from Life for the Czar.....	Glinka
Dance of the Fairy Dolls from the Nutcracker suite.....	Tchaikowsky
Bird Song from Pagliacci.....	Leoncavallo
Lucrezia Bori.	
Second Hungarian Rhapsody.....	Liszt
Aria from Boheme.....	Puccini
Lucrezia Bori.	
Dance of the Hours from Gioconda.....	Ponchielli
Aria from Manon Lescaut.....	Puccini
Lucrezia Bori.	
Marche Slave.....	Tchaikowsky
Russian Symphony Orchestra.	
SECOND CONCERT, WEDNESDAY EVENING, MARCH 4. Soloists:	
Sophie Braslau, Contralto of the Metropolitan Opera.	
Valentine Crespi, Italian Violinist.	
Introduction—	
Salute to the Flag.	
Star-Spangled Banner.	
Welcome Friends.	
Washington Irving High School Chorus.	
Wilhelm Mattfeld, Director.	
Overture, William Tell.....	Rossini
My Heart rejoices, Samson and Delilah.....	Saint-Saens
Grusse an die Heimat.....	Carl Kromer
Washington Irving High School Chorus.	
Scherzo and finale from Symphony No. 4.....	Tchaikowsky
Violin concerto, first movement.....	Paganini
Valentine Crespi.	
Jeanne d'Arc aria.....	Tchaikowsky
Sophie Braslau.	
Album Leaf.....	Wagner
Trepak (Russian national dance).....	Rubinstein
Pilgrim's Chorus, Tannhäuser.....	Wagner
Washington Irving High School Girls Are We.....	Mattfeld
Washington Irving High School Chorus.	
Peer Gynt suite.....	Grieg
Aria from Pique Dame.....	Tchaikowsky
Sophie Braslau.	
Waltz, Morning Journals.....	Strauss
Orphan.....	Moussorgsky
During a Dance.....	Tchaikowsky
O Thou Billowy Harvest Field.....	Rachmaninoff
Hungarian March, Rakoczy.....	Berlioz
America.....	
Washington Irving High School Chorus, Orchestra and Audience.	

THIRD CONCERT, THURSDAY EVENING, MARCH 5.	
Soloist: Florencio Constantino,	
Tenor of the Boston Opera Company.	
Spanish Caprice.....	Rimsky-Korsakow
Symphonic Tableaux, The Three Palms.....	Spendarow
(After the words of Lermontow's poem.)	
(The Russian poet in this poem paints a series of the Arabian desert pictures.)	
Questa o Quella? from Rigoletto.....	Verdi
Florencio Constantino.	
Fantasia, Romeo and Juliet.....	Tchaikowsky
And She Laughed.....	Lichin
Serenade from Don Juan.....	Tchaikowsky
Hopak .....	Moussorgsky
Bernard Steinberg, Baritone.	
Giunto sul Passo Estremo, from Mefistofele.....	Boito
Florencio Constantino.	
Bargemen Song, Ay Ouchem.....	Glagounow
March Miniature.....	Tchaikowsky
Armenian Rhapsodie.....	Ippolitow Ivanow
Violin obbligato by Maximilian Pilzer.	
Cielo e Mare from Gioconda.....	Ponchielli
Florencio Constantino.	
Overture, 1812.....	Tchaikowsky
(Commemorating Napoleon's retreat from Moscow.)	

**FOURTH CONCERT, FRIDAY EVENING, MARCH 6.**

Soloist: Margaret Ober,	
Mezzo-soprano of the Metropolitan Opera.	
Entr'acte to the opera Orestes.....	Tanieiew
Symphony No. 6, Pathétique.....	Tchaikowsky
Aria, Samson and Delilah.....	Saint-Saëns
Margaret Ober.	
Bacchanale from Samson and Delilah.....	Saint-Saëns
Aria from Don Carlos.....	Verdi
Mme. Ober.	
Two movements from the suite, Nar and Anita.....	Ilyinsky
Cradle Song.	
Dance of the Dwarfs.	
Aria from La Favorita.....	Donizetti
Mme. Ober.	
Waltz, Beautiful Blue Danube.....	Strauss

**SIXTH CONCERT, SATURDAY EVENING, MARCH 7.**

Soloist: Eugen Ysaye,	
Violinist.	
Overture, Fest.....	Lassen
Andante Cantabile (for strings).....	Tchaikowsky
Pizzicato .....	Delibes
Menuett Manon.....	Massenet
Violin concerto, G minor.....	Bruch
Eugen Ysaye.	
Suite L'Arlesienne.....	Bizet
Overture, Robespierre.....	Litolff
Hallelujah Chorus from Mount of Olives.....	Beethoven
Brooklyn Choral Society and Orchestra.	
T. Bath Glasson, Director.	
Violin concerto.....	Mendelssohn
Ride of the Valkyries.....	Wagner

**SEVENTH AND LAST CONCERT, SUNDAY EVENING, MARCH 8.**

Soloist: Olive Fremstad,	
Dramatic Soprano of the Metropolitan Opera House	
Overture, Tannhäuser.....	Wagner
Dich theure Halle, from Tannhäuser.....	Wagner
Olive Fremstad.	
Excerpts, Walküre .....	Wagner
Prize Song, Meistersinger.....	Wagner
Violin solo by Maximilian Pilzer.	
Vorspiel und Liebestod.....	Wagner
Mme. Fremstad.	
Landerkennung .....	Grieg
Heinebund Chorus.	
Dr. Anselm Goetzl, Director.	
Bernard Steinberg, Baritone, and Orchestra.	
Funeral March of a Marionette.....	Gounod
Marionettes .....	Gazonow
Annie Laurie.....	
Olive Fremstad.	
American Fantasie .....	Victor Herbert
Orchestra.	

**Nelle Bryant Sings for Society.**

February 26 Nelle Bryant appeared as soprano soloist at a large reception and tea given at the Dr. Davis residence, East Thirty-seventh street, New York, the affair



NELLE BRYANT.

Another phase of Nelle Bryant's singing is its ease; she "sings like breathing." As the special feature of the affair, she was told that she had made the party a great success.

**Vera Barstow at Government House, Ottawa.**

The Duke and Duchess of Connaught presented Vera Barstow to their guests at a reception held at Government House, in honor of Colonel and Mrs. Albert Gooderham on February 21.

The Princess Patricia was especially interested in the young American girl's playing, and Her Royal Highness the Duchess of Connaught presented Miss Barstow with a beautiful lace pin set with diamonds and bearing the initials "L. M." (Louise Margaret).

This distinction for the young violinist comes as a crowning triumph to her successful season and her first tour of her own country.

**Mme. von Klenner's Summer School.**

Katherine Evans von Klenner announces to her private pupils and fellow teachers that she will begin the tenth consecutive season of her Summer School of Song at Point Chautauqua, Lake Chautauqua, N. Y., with special courses in teaching and lectures, weekly musicales, etc., all conducted amid the surroundings of one of Nature's most beautiful garden spots. Particular attention will be paid to imparting in full the world famous Garcia method of singing, both to teachers and pupils. There will also be special courses in tradition, repertoire, languages, diction and the fundamental principles of the correct art of breathing, as imparted by Mme. Viardot-Garcia herself to Mme. von Klenner, whom she appointed her sole American successor.

The Von Klenner school at Chautauqua is situated just across the lake from the buildings where the famous Chautauqua festivals are held, and pupils spending the summer with Mme. von Klenner will have the advantage not only of this remarkable teacher's instruction and constant personal attention to their work, but also the various Chautauqua courses, concerts, etc., which go to make a sojourn in this region delightful and attractive.

Mme. von Klenner has also a theatre which she herself built in connection with her school, where dramatic art can be practised by her pupils; and no one is better qualified than Mme. von Klenner to teach not only all branches of vocal music, but of the dramatic art as well, having received her education from the very best teachers of Europe, and having all of the traditions of the best European schools of dramatic art, without which it is impossible to excel.

**A Bloch Recital.**

Alexander Bloch, the talented young American violinist, was heard Friday afternoon, March 6, at the Plaza Hotel, New York, when he played before the members of the American Criterion Society. His program consisted of "Andantino," Martini-Kreisler; "Minuet," Valensin; "Hungarian Dance," Brahms; nocturne in D major, Chopin-Wilhelmj; "Rondino," Vieuxtemps, and "Præludium Allegro," Pugnani-Kreisler.

It would be hard to say which number on this ambitious program Mr. Bloch played with the most artistic interpretation and the greatest skill, for the young artist is endowed with thorough and splendid musicianship. His interpretations showed the result of careful study and deep feeling.

As usual, Mr. Bloch was received enthusiastically and listened to with much interest.

Blanche Bloch supplied excellent accompaniments and enhanced the enjoyment of the audience by her support of the violinist.

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taking on the form of "A Washington Party," everything in the mold of the illustrious "father of his country." These were her songs:

The Star .....	Rogers
Prayer, Tosca .....	Puccini
Nothin' but Love.....	Gaynor

She had great success, numbers of guests telling her how perfect her phrasing was, along with her interpretation and temperamental style, especially in the opera aria.

**DETROIT TO HAVE ORCHESTRAL RANK.**

**Weston Gales Organizes and Conducts Brilliantly the First Concert of Detroit Symphony Orchestra—Large and Enthusiastic Audience in Attendance—Minneapolis Orchestra Heard—Philharmonic Course—An Opera Deficit.**

Detroit, Mich., February 28, 1914.

Thursday, February 26, will be memorable in the history of Detroit, for it was on the afternoon of that date that the Detroit Symphony Orchestra of sixty men, Weston Gales, conductor, made its first appearance at the Detroit



WESTON GALES.

Opera House, before an audience that practically filled the house. Many who came were drawn by curiosity, being frankly incredulous regarding the merits of the orchestra; nevertheless, as the men took their places they were given hearty welcoming applause, as was the young conductor upon his appearance. Good natured tolerance rapidly gave place to surprise, for not many minutes had passed before critics and music lovers present realized that here was an orchestra whose members, recruited for the most part from the theatres and cafe, were playing with enthusiasm and musician spirit, and which, in one short month, had been brought to a solidarity little short of astounding.

The program included two movements of Dvorák's "New World" symphony, the overture to "Ruy Blas," Mendelssohn; introduction to the third act, "Lohengrin," Wagner; intermezzo No. 2, "The Jewels of the Madonna," Wolf-Ferrari (repeated), and the Vorspiel, "Die Meistersinger," Wagner. During the intermission speeches were made by Dr. N. J. Corey and Dean Marquis of St. Paul's Cathedral, who said that he felt as though he had been at a christening. He told of the discouragement that Mr. Gales had met when he came to the city in December to organize a symphony orchestra, for no one believed that it was an opportune time for such an enterprise, nor did any one realize that Detroit possessed the requisite musical material. Mr. Gales proved to be a man with a vision, however, and by his optimism and enthusiasm overcame the apparently insurmountable obstacles, with the result that a splendid concert had been given with a body of men eager to continue the work.

It now remains to secure the necessary funds to finance the orchestra. Already several generous sums have been pledged, and it is believed that the rest will be forthcoming. At the close of the concert Mr. Gales entertained at the Pontchartrain the members of the committee who had been instrumental in making the concert of Thursday possible. It was a happy occasion for the exchange of congratulations and the making of glowing prophecies for the future.

**MINNEAPOLIS ORCHESTRA VISIT.**

Monday afternoon, February 23, the Minneapolis Orchestra, Emil Oberhoffer, conductor, gave a Young People's Concert at the Light Guard Armory, under the auspices of the Tuesday Musicale. Though the school authorities did not cooperate with the club to any extent, yet there was a

large audience of children and adults who listened with rapt attention while Mr. Oberhoffer dissected the orchestra and put it together again. His subject was "The Modern Orchestra," and he talked in a simple, informal manner, entirely within the comprehension of the smallest child present and with a dry humor that kept every one vastly entertained. The orchestra entered into the spirit of the occasion and gave of its best. The many expressions of enjoyment from the children, many of whom heard a large orchestra for the first time, made the members of the club feel more than repaid for the trouble and expense of arranging the concert. The illustrative program included three numbers for the strings, solos for the flute, piccolo, oboe, clarinet, bassoon, French horn and English horn and two numbers for the entire orchestra.

In the evening the orchestra gave the sixth concert of the Orchestral Association series with Katharine Goodson, pianist, as the assisting artist. The program was as follows: Overture to "Oberon," Weber; symphony No. 2, in D major, op. 73, Brahms; concerto for piano and orchestra in A minor, op. 17, Paderewski; "Ballet Suite," op. 130, Reger; tone poem "Finlandia," Sibelius. The orchestra was in splendid form and gave a fine rendition of the numbers. Miss Goodson has been heard here in recital twice and has made many friends and admirers by her charming personality and artistic ability. They welcomed the opportunity to hear her with an orchestra and in a larger auditorium. Her success was unequivocal and after many recalls she was obliged to play another number.

**PHILHARMONIC COURSE.**

The fifth concert of the Philharmonic Course given by Manager James De Voe was to have been given by a quartet, but on account of the illness of Mr. Egenieff only three artists appeared: Helen Stanley, soprano; Otilie Metzger, contralto, and George Sheffield, tenor. All were new to Detroit and were listened to with interest and enthusiasm. Harold Osborn Smith was a satisfactory accompanist.

**OPERA DEFICIT.**

It now transpires that in spite of the seemingly large audiences that attended the grand opera season, by the National Opera Company of Canada, recently given here, there was a deficit of five thousand dollars which had to be met by the sixty members of the Orchestral Association that became guarantors for the venture.

JENNIE M. STODDARD.

**Miller Free for Spring Engagements.**

Reed Miller, the popular tenor, was booked for a long tour, extending to the Pacific Coast, with the Philharmonic Orchestra, beginning Easter Monday, under the defunct National Opera Company of Canada management; consequently he is unexpectedly free, and this will be good news for many societies who could not secure him this spring, owing to this long tour. For some years past Mr. Miller has been the regular tenor soloist on orchestra tours, and unavailable for spring engagements outside the tour; thus unexpectedly he may now be secured for any musical event from now on.

It is a matter of musical history that Reed Miller and Nevada van der Veer's joint recital at Aeolian Hall, New York, last autumn was signally successful, and their appearances in these recitals in various parts of the country have received unanimous public commendation; most flattering press notices were reprinted in the MUSICAL COURIER. In oratorio or concert these artists are equally at home. This week they are on tour in the following Southern cities: Anderson, S. C., March 9; Greenville, S. C., March 10; Milledgeville, Ga., March 11; Birmingham, Ala., March 12; Charlotte, N. C., March 13.

**Hallet Gilberte's Activities.**

During the past month Hallet Gilberte's name has become known to hundreds, who will join the thousands of admirers of this rising American composer, who has been giving a number of successful recitals of his songs, together with songs of other American composers, in New York, Brooklyn, Philadelphia, and in Lancaster, Millersville, Boston, Worcester, Lynn, Salem, and other New England cities.

Jeanne Jomelli, during her recent tour to the Pacific Coast and return, has been featuring his dramatic setting of Browning's poem, "Ah! Love But a Day" (which she sang with such success at her Carnegie Hall recital), together with the exquisite minuet, "La Phyllis," which always appears on her programs.

Marie Rappold has been singing the splendid song "Two Roses" on all her programs during the present season.

Charlotte Lund sang his minuet, "La Phyllis," "Two Roses," "Ah! Love But a Day" and a new song (soon to

be published) called "A Kiss and You" at a recital at the Plaza Hotel, New York, Thursday, February 26, with such success that she will feature them on all her programs next season.

Wilhelmina Wright Calvert, one of Boston's leading sopranos, is using Gilberte's new waltz song, "In the Moonlight, in the Starlight," and "Youth," "Two Roses" and "Ah! Love But a Day" on her programs. Sibyl Sammis-MacDermid, the well known prima donna of Chicago, has used Gilberte's "Ah! Love But a Day" on over 200 programs. Ellison van Hoose is doing much for the Gilberte songs, as is Vernon Archibald, the well known baritone, who is singing his minuet, "La Phyllis," with great success. Archibald is the first man to sing this successful song, hitherto appearing only on programs of sopranos.

Among other well known singers using this composer's works may be mentioned: Frances Aida, Carolina White, Margaret Keyes, Mabel Reigelman, Mme. Osborne-Hannah, all members of the Chicago Opera Company; Christine Miller, Isabel Thorpe, Mina Kaufman, Anna Stephenson, John Finnegan, Dudley Buck, Claude Warford, Elizabeth Starr, Louise Crowell, Florence Jepperson and Emma Howe Fabri.

Mr. Gilberte closed his activities of a month in most auspicious manner by appearing before the Woman's Press Club, at the Waldorf-Astoria, February 28, when groups of his songs were artistically rendered by Frederick Gunther, the well known basso, and Lottie McLaughlin, a promising young singer from Maine, the birthplace of Gilberte.

**Whitney Mockridge's Plans.**

Whitnew Mockridge, the celebrated Canadian tenor, has had a most successful winter in Berlin. He established himself in the Kaiser's capital last September. Early in October he made his public debut in recital at Scharwenka Hall, winning a brilliant success. Since then he has been very busy teaching, and the results he has achieved with his pupils have been so pronounced that Mr. Mockridge is now seriously considering returning to Berlin every winter. During the spring and summer season he will teach in London, at his permanent studio, 41 Finckley road, N. W.

Mr. Mockridge's success with his pupils in Berlin has been quite phenomenal. He applies in his instruction all of the wealth of experience gained during thirty years of public life as a singer. Because of his own great experiences, Mr. Mockridge has done much profound thinking



WHITNEY MOCKRIDGE.

on the subject of fundamental principles of voice production and the pupils who have recently studied under him are convinced that he has a great mission to fulfil as a voice teacher.

**Volts for Women!**

"John," said the poetic wife, "have you ever noticed that the electric meter makes a curious little noise, almost a melody?"

"I suppose," replied the scientific husband, "that the electromagnetic units are singing 'Ohm, Sweet Ohm.'—New York Press.

Richard Strauss is to be festivalized in Brussels. He will conduct the fifth concert populaire and also performances of "Elektra" and "Salome."

# MRS. KING CLARK

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**Some Recent Seagle Tributes.**

Oscar Seagle appeared in Aeolian Hall, New York, with the New York Symphony Society in the presentation of a Brahms program Sunday afternoon, February 22.

The New York Press, February 23, under the caption "Seagle Wins Approval," said:

Oscar Seagle, who shared solo honors with Bachaus at the Symphony Society's matinee, also won enthusiastic approval. . . . He sang the "Wir Wanderten," "Botschaft," "Nachtigall" and "Meine Lieb' ist grün" with a great deal of attention to tone production.

In the New York Times of the same date the following appeared:

Mr. Seagle's singing had the notable excellences of voice and of vocal technique that have been admired at his previous appearances here. They are rare, and they command in themselves admiration for the elements of beauty they contain. . . . They were "Wir Wanderten," "Botschaft," "Nachtigall" and "Meine Lieb' ist grün."

The Sun (New York), February 23, praised Mr. Seagle's art as follows:

Mr. Seagle selected from the treasury of Brahms' song "Wir Wanderten," "Botschaft," "Nachtigall" and "Mein Lieb' ist grün." This baritone was not new to the local concert platform. He had sung several times and had impressed his hearers as a singer whose taste and interpretative skill were uncommon, while his technic had some traits of fine excellence. Mr. Seagle uses head tones with rare skill. . . . His most satisfying interpretation was that of the third number, which he sang with tenderness and imagination.

At the third Beethoven festival concert, held in the Brooklyn Academy of Music by the New York Symphony Society, Mr. Seagle was the soloist. The following, taken from the Brooklyn Daily Eagle, refers to that occasion:

That the magnet which had drawn the soloist worshippers to this Beethoven festival was Oscar Seagle was plain to be noted by the reception which he received and the enthusiastic appreciation which he obtained at the close of his group of songs. . . .

Mr. Seagle sang four songs: "Lied aus der Ferne," "Der Liebende," "Mit einem gewalten Band" and "Die Ehre Gottes," in the latter making his strong effect ("Creation's Hymn"). Mr. Seagle sang with much tonal skill and spirit and his voice covered all the needs of the numbers in those respects, especially in volume.

Mr. Seagle was also the soloist at the third concert of the Beethoven festival given by the New York Symphony Society at Aeolian Hall, New York, Wednesday evening, February 25. The New York Times, February 26, gave the baritone this tribute:

Mr. Seagle's fine resonant voice and taste in style made the songs a number that was a distinct gain to the program. If he did clip his phrases a trifle in the first song, "Lied aus der Ferne," he more than made up for it by the noble delivery of the last, "Die Ehre Gottes."

Mr. Seagle has just left New York for an extended tour of the South and West, where he has appeared many times before this season with such signal success.—(Advertisement.)

**Brilliant Success of Bisbee Pupil.**

Charles Frederick Naegele, Jr., pianist, artist-pupil of Genevieve Bisbee, the well known New York teacher, was a contributing artist at the dinner given to John Philip Sousa by the Salmagundi Club of New York, March 1. Mr. Naegele's numbers consisted of Rachmaninoff's G minor prelude; "Hark, Hark, the Lark!" Schubert-Liszt; rhapsody No. 12, Liszt; and in response to repeated and enthusiastic applause, he gave Mendelssohn's "Spring Song" as an encore. That Mr. Naegele is a great favorite with his audiences is shown by the praise bestowed upon him everywhere, and the evening of March 1 was no exception to the rule.

Mr. Naegele played at the reception which Mrs. John R. MacArthur tendered to Thuel Burnham, the pianist, who but recently arrived from Paris, for a visit in this country. Those who attended this reception, March 2, were amazed and captivated by Mr. Naegele's interpretations, and he added one more success to his already long list of triumphs. Mr. Naegele is to be the pianist at Mrs. A. D. Bramhall's "Tuesday Salon," at Sherry's, April 14.

**Charity Calls in Ysaye.**

Next Friday evening, March 13, at Carnegie Hall, a concert will be given under the auspices of the Dramatic Association for the Barnard Benefit of the Quarter Century Building Fund.

For this occasion, Eugen Ysaye has been engaged to give a violin recital, assisted by the excellent pianist, Camille Decreus. The violin program will be as follows:

Sonata, C minor.....	Beethoven
Concerto, B minor, No. 3.....	Saint-Saëns
Chaconne (with organ accompaniment).....	Vitali
Praelieder.....	Wagner-Wilhelmj
Caprice Viennais.....	Kreisler
Ballade and polonaise.....	Vieuxtemps

Camille Decreus will play two piano solos, fugue and chorale, Mendelssohn, and theme and variations, Handel.

Frank L. Sealey will play the organ accompaniment for the chaconne by Vitali.

**Goodson's Program.**

Katharine Goodson, the celebrated English pianist, has chosen an attractive program for her recital in Carnegie

Hall, New York, Tuesday evening, March 24. Miss Goodson will play seven short numbers by Chopin, a group by Brahms, the Beethoven sonata in C sharp minor, and numbers by Grieg, Hinton, Moskowski and Liszt.

**Soloist with Boston Apollo Club.**

At the third concert of the season given by the Apollo Club in Jordan Hall, Boston, Mass., on Tuesday evening, February 24, Anita Davis-Chase, the charming young lyric soprano, was the soloist, giving two groups of songs in a thoroughly delightful manner. Noticeable in Mrs. Chase's singing were the excellence of her diction (which was equally good in French, German and English) and the sense of style and feeling for the mood which distinguished her rendering of each song. The voice itself, as has been said, is a lyric soprano of bright, fresh timbre, with considerable power in its higher register.

Mrs. Chase sang for her first group "Morte," by D'Erlanger; "Printemps Nouveau," of Vidal; "A Norseland Song," by Hermann Lohr, and "On an April Boug," by Margaret Lang, this latter a charming song not frequently heard, but fully deserving its choice on this program. In her second group, which comprised Brahms'



ANITA DAVIS-CHASE.

"Der Schmied," Wolf's "Verborgenheit" and Hildach's "Der Lenz," the singer was at her best, giving the difficult and rarely beautiful Hugo Wolf's song with finished artistry. Enthusiastically recalled, Mrs. Chase responded with an encore of lightly humorous vein.

The members of the club, directed by Emil Mollenhauer, were heard in a variety of selections, that giving the most pleasure being "The Sword of Ferrara," by F. F. Bullard. An arrangement of the Gralsfeier music from the first act of "Parsifal" for male chorus with piano and organ accompaniment was ill chosen for this program, being neither appropriate nor effective.

**Texas Notes.**

Houston, Tex., February 18, 1914. Last night the Treble Clef Club gave a delightful concert at the City Auditorium before a large audience. Alma Gluck was the visiting artist, and her selection of a program was in very good taste. Her appearance, just following a grand opera production, was a rather trying one, but she succeeded in winning fresh honors for herself, and the Houston audience liked her. The Auditorium is very large, but her tones, pure and sweet, carried well.

The Treble Clef Club sang "The Spanish Gypsy Girl" especially well. An encore was demanded, as was also the case with Schubert's "To Music," the baritone solo being carried by Arthur Lugaro, a little man with a big and fine voice.

"The Walnut Tree," Schumann, was splendidly rendered by the ladies, also the violin solo by Arthur Saft.

Mr. Blitz directed with grace, and Sam Swinford at the piano was everything that the position required. On the whole the Treble Clef concert was a big success.

**BEAUMONT MENTION.**

Emmet Lennon, of Houston, was the soloist at the birthday anniversary of the Rotary Club of Beaumont. This was Mr. Lennon's second appearance here within a month, a proof of his popularity. Everybody likes him and his voice is one of the best in this section of the country. After five encores the audience was asked to please have a heart. Mr. Lennon's time is well taken up between Houston, Beaumont and Galveston.

E. L.

**Boston Symphony Concerts.**

The last pair of New York concerts of the Boston Symphony Orchestra will be given in Carnegie Hall Thursday evening, March 19, and Saturday afternoon, March 21. At both concerts the orchestra will have Paderewski as the soloist. Thursday he will play his own concerto in

A minor. Saturday afternoon he will play Beethoven's concerto in E flat.

**Carl Friedberg Decorated by Spanish King.**

Carl Friedberg, the well known German pianist, who will make his American concert tour this fall, scored another success at a concert recently given in the Academy at Mannheim, Germany.

On his last visit in Spain, Friedberg, who has played in various European musical centers, was decorated with the "Isabella Order" by the Spanish King. He also is among the few pianists who have played throughout Italy, and this year his tour took him to the far North, Denmark, Holland and Belgium, where he is a special favorite at the royal palace, and south to Italy and Austria, and in April he will play at an important concert in Paris.

His bookings in America promise a far more extended tour than he originally anticipated, as his manager already has four offers to take him to the Pacific Coast.

**Hinshaw Engaged by Berlin Wagner Festival.**

William Hinshaw, the American baritone, has been engaged for the roles of Wotan in "Rheingold" and "Wal-Küre," and Der Wanderer in "Siegfried" for the Wagner-Ring festival to take place in Berlin at the Theatre der Westens, between June 23 and August 21. It is chiefly owing to Mr. Hinshaw's successful appearances in the above roles during his engagement in Graz, Austria, in the summer of 1912, that the Berlin engagement has come to him.

**Granberry Reception to Maryon.**

Monday evening, March 2, the director and faculty of the Granberry Piano School gave a reception to Mr. and Mrs. Edward Maryon, in the studios of the school, Carnegie Hall, New York.

Mr. Maryon, an American by adoption, has won considerable favorable comment on the importance and quality of his poetic, dramatic and musical works.

**Wagner and the Weather.**

Wagner programs always have been effective in drawing large audiences to the concerts of the Los Angeles Symphony Orchestra, and from the precedent of former year, possibly the concert of last Saturday would have been no exception, had it not been for the conditions of muddy streets, delayed cars and washed out bridges.—Los Angeles Graphic.

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**Opinions of the Berlin Critics on the Singing of Whitney Mockridge, at his Recital of Oct. 6, 1913.**

Whitney Mockridge made a most successful appearance in a recital of lieder and songs. He proved himself to be an excellently schooled singer and the possessor of knowledge of the art of song which deserves the highest recognition. One listens to him with all the more interest as his thoughtful readings showed good taste, as well as deep feeling.—Berliner Börsen Courier, October 7.

Whitney Mockridge proved himself a singer of experience and ability. His voice is rich and sympathetic. Quite noteworthy was his artistic employment of an unusually warm pianissimo. In a group which included Schubert's "Frühlingsglaube," Reger's "Im April," and "Waldeinsamkeit," and Weingartner's spirited "Liebesfeier," he clothed each word of the text with meaning and at the same time preserved an admirable musically continuity. His singing of "Sel getreu bis in den Tod," from Mendelssohn's "Paulus," was convincing and thoroughly satisfying, and fully deserved the warm reception accorded it by the audience.—Berlin Continental Times, October 10.

A very intelligent singer is Whitney Mockridge. He uses his voice, which is a noble, rich tenor, with great ability. He has accomplished a great deal. Even with the German language one could seldom notice that a foreigner stood before them.—Vossische Zeitung, October 9.

Whitney Mockridge is a tenor who has most excellent technical singing qualities. The greatest pleasure was derived from listening to his carefully schooled resonant voice. His mezzo voice is perfectly beautiful.—Allgemeine Musikzeitung, October 10.

Whitney Mockridge proved himself to be a singer of the best school.—Lokal-Anzeiger, October 9.

**Gay Donaldson's Engagements.**

Gay Donaldson, baritone, well known in the vicinity of Pittsburgh and Cleveland, and a soloist and director of music at the Euclid Avenue Baptist Church, Cleveland, at which John D. Rockefeller is an attendant, recently sang at Kokomo, Ind., in a recital given there. The audience on this occasion expected an enjoyable evening, but scarcely anticipated so rare a treat. Mr. Donaldson has a voice of wide range and, above all, it possesses a sympathetic quality that appeals to the hearts of his hearers. His personality also helps to make his singing unusually satisfying.

Following this engagement Mr. Donaldson sang at a concert in New Brighton, Pa. He was assisted on this occasion by Dr. Arthur Reginald Little, pianist, director of the Dr. Little Conservatory of Music, Beaver, Pa. Mr. Donaldson also has enjoyed success at a number of appearances recently in Chicago.

**College of Music Orchestra to Play.**

Tomorrow, Thursday evening, March 12, at 8:15 o'clock, the New York College of Music Orchestra gives its second public ensemble concert, at College Hall, 128-30 East Fifty-eighth street, playing orchestral numbers, and accompanying piano, vocal and violin numbers. Beside this, several of the budding conductors will show what they have learned of the art, four of them appearing in this capacity. The program follows:

Symphonie (Jupiter) . . . . .	Mozart
Orchestra.	
Capriccio Brillant, op. 22, for piano. . . . .	Mendelssohn
Madeline Kessler.	
Aria from Figaro, for soprano. . . . .	Mozart
Mimmi Beyenberg.	
Concerto for violin, first movement. . . . .	Mendelssohn
Gerald Reidy.	
For orchestra—	
Humoreske—Directed by Illo Nieh. . . . .	Dvorák

Suite Carmen . . . . .	Bizet
Prelude—Directed by Gerald Reidy.	
Intermezzo—Directed by C. Escher.	
Torador—Directed by Geo. Whitemore, Jr.	
Overture, William Tell. . . . .	Rossini
Orchestra.	

**Bassi a Pilgrim in Verdi's Home.**

The accompanying picture shows Amadeo Bassi, tenor of the Chicago Grand Opera Company, at Busseto, Italy, and portrays the house in which Verdi was born. Mr.



BUSSETTO,  
House where Verdi was born. Bassi looking out of the window in  
room where Verdi first saw the light of day.

Bassi is seen looking out of the window of the room in  
which Verdi first saw the light of day.

**Marie Morrisey's Bookings**

Marie Morrisey has been engaged to sing on Easter Sunday in Newark, N. J. On March 1 the contralto had a New York engagement to sing, and on March 5 she appeared in the Masonic Temple, New York. The following day Mme. Morrisey appeared on the "New Yorkers" pro-

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gram at Hotel Astor. The contralto's recent appearance with the Liederkrantz Society was most successful and added very materially to her metropolitan following. The singer has renewed her contract for her church position, where she has become a great favorite. This will be her sixth year as soloist in this church, St. Marks M. E. of Brooklyn, and this re-engagement included a large increase in salary.

**BIRMINGHAM NEWS.**

Birmingham, Ala., February 14, 1914.  
Mme. Melba was to have appeared in Birmingham last week, but for reasons not quite clear to the writer she canceled the date with the Music Study Club.

Paderewski is said to be due in about a month, but that date is also uncertain.

About three weeks ago the opening of the Sherwood School of Music, Southern Branch, was announced, with H. C. Maynard, manager; E. H. R. Flood, director of music; Mrs. Flood, director of vocal department. Mr. Maynard has been active in organizing a new Country Club here for the past year, and Mr. and Mrs. Flood are newcomers from Shreveport, La. A week after the opening announcement was made that the two latter had withdrawn and opened the Lyric School of Music, Mrs. F. Rivers becoming director of music in the Sherwood School, from which announcement is made that the Sherwood Method will be taught. As the staff consists of local teachers, who formerly taught here privately, and, as far as is known have never studied with Sherwood or any pupil of his, it is difficult to see how they can teach his method. An Italian from New York is said to be coming to take charge of the vocal department.

These two schools are both located in the new Lyric Theatre Building, one occupying twelve rooms, the other six rooms.

Mr. and Mrs. William Jussen, constituting the faculty of the Birmingham Conservatory of Music, one a violinist, the other a pianist, gave a concert on February 3, for which they had engaged the Jefferson Theatre and to which the public was invited. They were assisted by O. Gillespie, a local tenor. A large audience was present.

An invitation concert is to be given February 19 at Clark & Jones Hall by the Arion Club and the Treble Clef Club, with members of the clubs as soloists.

Last week the San Carlo Opera Company gave two evening and one matinee performances at the Jefferson Theatre. Though the presentations were good, only comparatively small audiences took advantage of this opportunity to hear grand opera, which is not often given Birmingham.

DAHM-PETERSEN.

**Sheffield Sings in Egenieff's Place.**

George Sheffield, the tenor, appeared with Ottlie Metzger and Helen Stanley in a concert at Detroit, Mich., recently. Franz Egenieff had been announced to sing, but owing to illness was unable to appear and Mr. Sheffield was called upon to take his place. An account of this substitution is given in the following:

The failure of Franz Egenieff afforded George Sheffield an unexpected opportunity to display a very beautiful voice of fine texture and sympathetic quality. It is seldom indeed that a tenor of purer quality is heard. It is not powerful, but its owner uses it with such exquisite art and with such nice consideration of that it never seems anything but adequate. Mr. Sheffield's contributions, an aria from Massenet's "Le Cid" and a group of English songs, were irreproachably done, both as to pitch and interpretation.—Detroit Free Press.

Three artists new to local concert goers were introduced last evening in the fifth concert of the Philharmonic series given at the Armory. Ottlie Metzger, noted German contralto; Helen Stanley, prima donna soprano of the Chicago Opera Company, and George Sheffield, a young American tenor of very pleasing attainments. . . . Mr. Sheffield's voice is particularly temperamental. It is soft and mellow and splendidly handled. He sang the Hutchinson composition, "Pierrot," a new number here, with the greatest charm, and Ronald's "Love, I Have Won You" was also very interestingly done. The quality of his voice was most beautifully brought out in these numbers, but his interpretation of the aria had much to commend it.—Detroit Daily News.

There was music at the Auditorium Thursday evening—real music. With such grand opera voices as those of Helen Stanley, soprano; Ottlie Metzger, contralto, and a lyric tenor of such surpassing beauty as that of George Sheffield, only an evening of artistic delight was possible. . . . As for George Sheffield, his tenor solos were indeed a rare treat, for beautiful tenor voices are scarce in these modern days. He opened the concert with the "Prayer" from the opera "Le Cid," by Massenet, and later sang with marvelous beauty of expression "Pleading," by Elgar; "Pierrot," by Hutchinson; "Love, I Have Won You," by Ronald, and as an encore the lovely old song, "Mary of Argyle."—Toledo Times.

George Sheffield, tenor, contributed an aria and a group which were splendidly received. He has a most excellent voice which he uses with skill and discretion.—Toledo Blade. (Advertisement.)

**Mme. Robsarte Sails.**

Mrs. Lionel Robsarte (Grace d'Aubigné), wife of the New York vocal instructor, sailed Saturday for Cairo, Constantinople and a trip up the Danube River. Mrs. Robsarte will be accompanied by Mr. Robsarte's mother.

Two of Mr. Robsarte's former pupils will sing at the Cairo Opera this coming month.

**Jackson, Miss.**

Miss Manning and Mrs. Charles Heald will entertain the Chaminade Club at its first March meeting at Miss Manning's home. Miss Manning will play a number of modern French selections which she has recently been working up with the director of music at Belhaven College. Miss Manning is a brilliant player and a graduate of the Cincinnati Conservatory. Jackson is always delighted when she plays.

Many Jackson people will go to hear Harold Bauer at Brookhaven early in March. Besides Bauer, Whitworth College has featured Alda and La Forge in their artist course.

The Chaminade Club brought on the Agnes Conried Trio a short time ago, and two concerts were given by the three young ladies. The selections were of the highest type of music and thoroughly enjoyed by everybody so fortunate as to attend. The club is very active and enterprising. During the year they give four charity concerts at four Jackson institutions.

The pupils of Fannie Julienne gave a recital at Mrs. Julienne's studio. A very interesting program was presented.

Beverly Price, recently of the American Conservatory, Chicago, gave a series of lectures on musical appreciation at Belhaven College, last week. Miss Price is a very interesting talker and her lectures were very much enjoyed by the music students.

M. C. C.

**In Memory of David S. Wood.**

S. Wesley Sears, the organist and choir director of St. James Protestant Episcopal Church, Philadelphia, Pa., announces that under the auspices of the American Guild of Organists a service will be held in St. James, today, March 11, in memory of the late David D. Wood, the noted American organist and for many years at St. Stephen's Church, Philadelphia. Church compositions of Dr. Wood, both vocal and instrumental, will be played by Mr. Sears, Frederick Maxson (organist) at the First Baptist Church, Philadelphia, Uselma Clarke Smith and Rollo F. Maitland. A service will be read by the Rev. William C. Richardson, rector of St. James, and by the Rev. S. D. McConnell, for many years rector of St. Stephen's and a lifelong friend of Dr. Wood. Among the compositions of Dr. Wood chosen for the program are "There Shall Be No Night There" and "Twilight Shadows Fall."

**Sears' Organ Recital in Philadelphia.**

The first of five organ recitals on successive Saturday afternoons was given on March 7 by S. Wesley Sears, organist of St. James' Church, Twenty-second and Walnut streets, Philadelphia, Pa. Mr. Sears was assisted by Edynfed Lewis, a tenor, with a flexible and agreeable voice, who sang arias by Dubois and Stainer. A pompous "March Solennelle" by Mailly opened the program, and this was followed by a quaint "Cantabile" by Clement Loret, which was charmingly played. Wagner's "Ride of the Valkyries" and a "Concert Overture" by H. A. Fricker served to show Mr. Sears' command of the instrument. An allegro of Goldmark's was played with delicacy and fine feeling. A program of similar popular nature will be offered this week, when William Beatty, Jr., baritone, will assist.

**Last Elman Recital.**

Mischa Elman's last New York recital this season will be on next Sunday afternoon, March 15, at Carnegie Hall, with this program:

Sonata, F major.....	Beethoven.....
Concerto, D minor, op. 44.....	Bruch.....
Faust Fantasie.....	Wieniawski.....
Sérénade mélancolique.....	Tchaikowsky.....
Hungarian Dance, No. 7.....	Brahms-Joschim.....
Aubade Provençale.....	Couperin-Kreisler.....
Etude Caprice.....	Paganini-Auer.....

**A Delightful Musicale.**

Mrs. James Lindsay Burley, of West End avenue, New York City, presented a delightful program at her musicale last Sunday afternoon, in which she sang selections by Charpentier, Hal Kriens, etc. She also sang the "mad scene" from "Lucia," with flute obbligato, the latter played by Mr. Burley. Christiaan Kriens contributed violin solos and among them some of his own compositions.

**Macmillen Recital.**

Francis Macmillen, the violinist, will give a New York recital at Carnegie Hall, Wednesday, March 25. There is much local interest to hear the famous player, who since his last appearance here has put in a year of artistic communion with Leopold Auer.

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## AUGUST FRAEMCKE AND THE NEW YORK COLLEGE OF MUSIC.

Fraemcke and Hein, Directors of This Flourishing Institution—Foreword Quoted from Their Catalogue—List of Instructors at This Busy School—Details of Interest—Concerts, Lectures, etc., Scheduled for This Season—Brief Mention of Fraemcke as Pianist.

The season of 1913-1914 brings the New York College of Music close to almost a generation of such usefulness in the musical world of this country as no other musical conservatory every attained. Since its foundation, thirty-five years ago, a new chapter in this country's history of music has been written. The achievements of this long career could not very well be recorded in such a limited space as an introduction to an annual catalog necessarily presents. The public press, however, has devoted considerable space to praise of the achievements of the college and its graduates, who, by their public performances, have given sufficient proof of the successful system employed by this institute. The large number of the eminent members of its faculty, some of whom stand foremost in the ranks of the profession, is, moreover, a source of pride to the institution as well as to its directors. Faculty and curriculum being of especial importance, those wishing to obtain a thorough musical education should carefully analyze this catalog.

"In piano, singing, violin, cello and organ, harmony, composition and the esthetics of music the tuition is thorough and sound, and all its departments are under the personal and constant supervision of the directors, Messrs. Carl Hein and August Fraemcke.

"They have spared no expense—no pains have been neglected to maintain the high standard of the New York College of Music and to uphold the position it has attained as one of the leading and most important music schools of this country.

"The advantages of an institution such as the New York College of Music over private instruction are obvious to any one giving the matter serious thought. Unfortunately, the musical profession embraces more or less incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to form his judgment as best he can on that person's fitness for his vocation. It is morally certain that the teachers of a successful institution are selected mainly on account of their ability, as it would not be in the best interests of such an institution to sacrifice its reputation by employing other than competent instructors. This school may justly claim to possess all the requisites of a complete college of music, and to be provided with facilities for furnishing to students, at a moderate cost, a thorough and artistic musical education in all branches of the art, preparing them fully for the teaching profession as well as for the drawing room and social circle."

Thus far the foreword from the booklet issued by Messrs. Hein and Fraemcke. It continues with detailed information regarding the building, its central situation, at 128-130 East Fifty-eighth street, all cars transferring to within a few feet; the fine little hall, on the ground floor, well lighted, with the grand pianos on the stage; the course of study, the special course for those who wish to become supervisors of music in public schools; the training class for teachers; the summer course, free advantages, post graduate course, artists' class, the giving of degrees, such as Mus. Bach., Mus. Doc., Master of Music; the diploma, teacher's certificate, testimonials, department of musical theory and composition, partial scholarships, the professional concerts, etc. Terms for tuition follow, a sample chamber music program by members of the faculty, and the commencement concert of June 12, 1913.

This is a complete list of the instructors:

Piano Department—August Fraemcke (director), W. H. Barber, W. H. Eckerson, Hugo Grunwald, Conrad Kind, Sadie Goldstein, Carl Hein (director), Dirk Haagmans, Helen Hirschman, Enid V. Ingersoll, Sigismund Kahn, Marta E. Klein, D. M. Levett, Oscar E. Peltier, Gertrude Tureek.

Vocal Department—Carl Hein (director), Florence Sears-Chaffee, Frieda Haffner, Emma Loeffler, Maximilian Zeryaay.

Vocal Sight-reading Department—Wilbur A. Luyster.

Department of Public School Music—Dr. Frank R. Rix (Director of Music in New York City Schools).

Violin Department—Michael Scisipiro, Jos. J. Kovarik, Frank Woelber, Theo. John, Otto F. Stahl.

Violoncello Department—William Ebann and assistants.

Harmony, Counterpoint, Composition, Instrumentation—Rubin Goldmark, Dirk Haagmans, Dr. S. N. Penfield.

Organ Department—Dr. S. N. Penfield, W. H. Eckerson.

Lectures on History of Music—August Fraemcke, Carl Fiqué, Dirk Haagmans.

Elocution and Dramatic Art—B. Russell Throckmorton.

String Orchestra—Carl Hein.

Orchestra Instruments—By members of the Philharmonic Orchestra.

Here is the list of dates of the concerts, lectures, recitals, etc., planned for the current season:

Tuesday evening, November 4, 1913, chamber music, by members of faculty, at College Hall.

Friday evening, November 21, students' concert, at College Hall.

Thursday evening, December 18, students' concert, at College Hall.

Friday evening, January 9, 1914, chamber music, by members of faculty, at College Hall.

Tuesday evening, January 20, students' concert, at College Hall.

Tuesday evening, January 27, lecture, at College Hall.

Friday evening, February 13, Junior class concert, at College Hall.

Friday evening, February 20, students' concert, at College Hall.

Tuesday evening, February 24, lecture, at College Hall.

Friday evening, March 13, chamber music, by members of faculty, at College Hall.

Friday evening, March 20, students' concert, at College Hall.

Thursday evening, March 26, Wagner evening, at College Hall.

Thursday evening, April 2, Wagner evening, at College Hall.

Friday evening, April 17, students' concert, at College Hall.

Tuesday evening, April 28, lecture, at College Hall.

Friday evening, May 15, students' concert, at College Hall.

Thursday evening, June 11, Commencement concert, at Engineering Societies' Building.

Note—Dates of above events subject to change.

All students have free admission to above concerts and lectures. For concerts held other than at College Hall a slight charge for reserved seats in aid of the Scholarship Fund will be made.

Regarding August Fraemcke, who, with Carl Hein, directs the College of Music and its affiliated New York German Conservatory of Music (situated at 306 Madison avenue, near Forty-second street), it is difficult to obtain

## VIOLINIST GITTELSON

"His performance of the E major concerto of Bach was beyond criticism."—Prague "Narodni Listy," Oct. 23, 1913.

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more than a mere statement of facts. He "has no scrapbook," flaunting his doings. He "never kept any newspaper notices," so he says. Yet it is known that he is one of the finest pianists in America, one who has played practically in every country of Europe, with the big orchestras. Not so long ago he appeared in the Bach double concerto, as soloist at a New York Philharmonic concert, and the only notice the MUSICAL COURIER reprints regarding this appearance is as follows:

Gracefully, contantly, sympathetically, and reverently did August Fraemcke play in the double concerto by Bach. . . . He played the music with beautiful understanding of its contents, with all needful perfection of technic; it was a refreshing element in the entertainment.—New York Tribune.

About the same time he appeared as pianist with the Marum String Quartet, at Cooper Union Hall, when he was praised for his splendid playing of ensemble music. His repertoire embraces all the well known concertos and chamber music, such as these concertos: Henselt, Tschaikowski, Saint-Saëns (two), Liadoff (two), Schytte, Litoff, Chopin (two), Beethoven (three), Hiller, Rubinstein, Brahms, Moszkowsky, Scharwenka (two), etc. The frequent chamber music performances at the College of Music shows his extensive repertoire of works of that character; it includes all the big trios, quartets, quintets and sextets.

Some of his pupils have achieved reputations, among them Tose Tabib, Lillian Wadsworth, Elsa Nicolini, Ernst Lillienfeld, William Parsons, Charles MacMichael, Charles Carrier (Canada), etc.

## Wolle Talks on Bach.

Dr. J. Fred Wolle gave a talk on the less serious works of Bach before the Woman's Club of the Bethlehems, at its monthly meeting, held in the parish house of the Church of the Nativity, Saturday afternoon, January 3. The following account was given in the Bethlehem (Pa.) Times of January 7, 1914:

After the usual routine of business had been attended to, Mrs. William H. Thompson, chairman of the Music Committee, presented Dr. J. Fred. Wolle, who gave the club a very interesting and entertaining talk, amply illustrated, on the less serious works of "The Father of Modern Music—the Incomparable Bach," as Schumann called him.

It would be impossible in a short sketch to do justice to the rare treat Dr. Wolle gave those who were fortunate enough to hear him. Having alluded in rapid succession to the more dignified and serious compositions, the speaker turned to those that were intended more particularly for the pleasure of the great Cantor's family and the inner circle of his friends. Bach was also an adept at verse making, and these efforts were generally set to music, to serve a particular social or festive occasion. Some of these effusions one would scarcely attribute to the pen of the dignified Cantor of Leipzig. The first of these alluded to was "The Edifying Reflections of a Tobacco Smoker," in which reference was made to an excellent brand of tobacco, unknown even to the speaker. This was followed by "Lines Addressed by a Husband to a Beloved Wife," a short poem, but apropos to the subject. The next selection touched upon was "The Dedicatory Poem to the Crown Prince, Son of Prince Leopold of Cothen (Coethen), and His Wife, Charlotte." Bach was Kapellmeister to the Prince, and it is worthy of note that this musical poem was the great master's "first" little work, and was appropriately dedicated to the firstborn of the Prince's family. The recital of this poem was accompanied by Dr. Wolle on the piano in an imitable manner. Upon the departure of a beloved brother of Bach's as a musician in the Swedish army, he composed a capriccio, in six movements, which represented in logical succession the various incidents prior to his leaving, as well as the departure itself. One of these movements is full of lamentations, and has been used by Bach again and again as the basis for a theme in his more serious works, yes, even in the B minor mass.

The audience was next regaled by "The Kaffee Cantata," which is full of humor, relative to the time from which the story is taken. The part of Lischen, who had formed the "coffee habit" of those days, was very charmingly sung, in the original, by Anna Estes, while Dr. Wolle took the part of Lischen's father. To thoroughly appreciate the humor of this cantata, as also the "Bauern Cantatas," which followed, one must hear them. The latter is descriptive of the peasants of Kleinzschöcher in their merrymaking, who finally end their revels in the village inn, to the tune of the "Dudelsack." Miss Estes again sang the soprano parts in a very acceptable manner. The master mind of the great German musician could minister not only to the religious and intellectual needs of the human being, but it was evident to all present that he also supplied material for the social life. A rising vote of thanks was given to Dr. Wolle and Miss Estes for the pleasing entertainment afforded the members and their friends.

## Grand Rapids Pupils Hear Chicago Symphony.

Through the untiring efforts of J. W. Beattie, musical director of the Grand Rapids public schools, many pupils and citizens were privileged to hear the Chicago Symphony Orchestra (Frederick Stock, conductor), at the High School Auditorium of that city, Monday afternoon and evening, February 16, 1914. The demand for tickets was far greater than the supply, showing the interest in the coming of the Symphony Orchestra, which should become an annual affair. Its artistic playing was received by an appreciative and enthusiastic audience. The soloist, Enrico Tramonti, harpist, added greatly to the program.

These were the numbers for Monday afternoon:

Military March, op. 39, No. 1, Pomp and Circumstance..... Elgar  
Symphony No. 8, B minor (unfinished)..... Schubert  
Selections from the Nutcracker Suite..... Tchaikowsky

Overture, Miniature.

Russian Dance.

Dance of the Mirlitons.

Waltz, On the Beautiful Blue Danube..... Johann Strauss

Overture to Tannhäuser..... Wagner

The evening program:

Overture to Der Freischütz..... Weber

Symphony No. 1, C flat major, op. 38..... Schumann

Fantasia for harp and orchestra..... Dubois

Scenes de Ballet, op. 52..... Glazounow

Première.

Marionettes

Mazurka.

Scherzo.

Pas d'Action.

Danse Orientale.

Valse.

Polonaise.

Under the Linden Trees..... Massenet

Violoncello and clarinet obbligato by Messrs. Steindele and Schreurs.

Liebestraum..... Stock-Liast

Moment Musical..... Stock-Schubert

March, Slav..... Tchaikowsky

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AN EARLY THEATRE.

This sketch of the interior of the Swan Theatre was discovered a few years ago in the University Library at Utrecht. It was made by Johannes de Witt, a Dutch scholar who visited London about the year 1596. This sketch stands in Backside on the south shore of the Thames, where The Globe also was built, for playhouses were not allowed within the corporate limits of the city. It was a high structure, circular or octagonal in shape, and was doubtless a theatre of the best contemporary type. In the central pit, or arena (planities, arena), the spectators who paid the lowest price of admission, the "groundlings," were compelled to stand; seats (sedilia) were provided for others; such as chose to pay for the privilege might sit on the stage. The orchestra occupied a balcony at one side of the stage. The rude, bare stage itself (proscenium) rose from the pit on supports. Only the rear portion, which was immediately in front of the actors' gallery and tiring room (minorum adae), and could be screened off at need by a curtain, was covered. A roof (tectum) covered also the gallery (porticus) and the balconies below it. From a ledge at the top a trumpeter announced with a flourish the beginning of the play. A flag floated from the summit whenever a play was on the boards, the flag of this particular theatre bearing the figure of a swan. (From Newcomer's "English Literature.")

(Oak Park, Ill.), incidental music was given, especially composed for the production by W. Otto Miessner, musical director of the institution.

**Pittsburgh Artist Delights Large Audience.**

On Thursday evening, February 26, Martha S. Steele, gave a program for the Fortnightly Musical Club of Johnstown, Pa., on Friday evening, February 27, she sang for the Parent-Teachers' Association at the Dibert Street School, and on Saturday, the 28th, she gave a program for the Art League of Johnstown, Pa. So successful were her appearances that she has booked a return engagement for the late spring.

Following are a few press notices of her recent appearances:

Mrs. Steele is the possessor of a rich contralto voice of splendid volume and unusually wide range. She captivated her audience by her technical control and the beautiful tone coloring and quality characteristic of the true artist. All of her interpretations revealed a reverence for recognized standards and also exceptional originality of expression. Her stage presence is excellent and her personality at once attractive and winning.—The Leader, Johnstown, Pa.

Mrs. Steele was accorded an ovation on her work last evening. The dramatic qualities of her voice were displayed to good advantage. She has a pleasing personality on the stage and her voice has that sympathetic quality so greatly valued by singers. She has wide range of compass, her high notes ringing as clear and true as the low ones. Her interpretation of the numbers was excellent, bringing out the full and deeper meaning of the music.—The Daily Democrat, Johnstown, Pa.

Mrs. Steele has a powerful contralto voice and it is so perfectly under her control that every part of her varied program was given with equal merit. The work in "Ah My Heart Is Weary" (Goring-Thomas), "Heimliche Aufforderung" (Strauss) and the Schumann and Brahms sets was effective. Her voice, one of remarkable compass, has rare sweetness in the lower tones.—The Daily Tribune, Johnstown, Pa.

The recital last evening by Martha S. Steele, Pittsburgh's noted dramatic contralto, afforded Johnstown music lovers a real treat. Mrs. Steele's voice is one of wonderful compass and range and its general quality is very pleasing. Faultless in technie, the singer's interpretations of the various classical numbers were inspiring.—The Daily Democrat, Johnstown, Pa. (Advertisement.)

**Julia Culp's Brahms and Wolf Program.**

For her second intimate song recital, which takes place in the Little Theatre, New York, next Friday afternoon, March 13, Julia Culp has arranged a program that should be of even more interest than the recital given last week. This time she will be heard in two groups of songs by

Brahms and one group by Hugo Wolf. These are the numbers:

An eine Aeolsharfe.....	Brahms
O Nachtigall .....	Brahms
Sonntag .....	Brahms
Feideinsamkeit .....	Brahms
Salamander .....	Brahms
Schwalbe sag' mir an .....	Brahms
Schlafendes Jesuskind .....	Brahms
Die ihr schwebet.....	Hugo Wolf
Blumenguss .....	Hugo Wolf
Gleich um gleich.....	Hugo Wolf
Ihr jungen Leute.....	Hugo Wolf
Mausfalen sprichlein .....	Hugo Wolf
Sonata G major.....	Mozart

Cocnrad V. Bos.

Meerfahrt .....	Brahms
Mein Herz ist schwer .....	Brahms
O liebliche Wangen .....	Brahms
Trennung .....	Brahms
Wie kommt ich denn zur Tür hinein .....	Brahms

**Thiers February Musicales End.**

February 25 marked the last of the afternoon receptions of Louise Gerard-Thiers at her studios, 805-6 Carnegie Hall, New York. As befitting the occasion a large number of guests were present, and the program rendered was a treat to the most critical. The following is a partial program of the afternoon:

Caro Nome (Rigoletto).....	Verdi
Chanson Provencal.....	Dell Acqua
Song from the Persian.....	Chadwick
Florence Farrar Gilmore.....	
Voi che Sapete (Figaro).....	Mozart
Rose in the Bud.....	Foster
Laura M. Smith.....	
Aria (Lucia).....	Verdi
Love Has Wings.....	Rogers
Blanche Levy.....	
Vissi d'Arte (Tosca).....	Puccini
Colombo.....	Kurt-Schindler
Alice Fogg Fort.....	

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Aria (Mignon) .....	Thomas
Snow .....	Sigurd Lie
If .....	Huhn
Jewel Song (Faust) .....	Marjorie Knight
With a Water Lily .....	Gounod
Im Kahn .....	Grieg
Al Rendimi (Mitraine) .....	Katharine Lawrence
Dedication .....	Rossi
	Franz
Mrs. Percy Straus.....	
Le Reve (Manon) .....	Massenet
Le Marriage des Roses .....	Cesar Franck
Sylveline .....	Sinding
	J. Saxton Smith

Much might be said of each of the artist-pupils who took part in the entertainment, but perhaps the most conspicuous example of Mme. Gerard-Thiers' method (that of the old master Delle Sedie, of which Alessandro Bonci is an exponent) was Florence Farrar Gilmore. In her interpretation of "Caro Nome" she surely justified her relationship to one of our metropolitan favorites. Her voice, however, is that of a pure lyric soprano, with a range that extends to high F, so the intricacies and cadenzas of this number presented few difficulties to her. Mrs. Fort is a church singer, considerably well-known, and J. Saxton Smith has appeared frequently with success in concert. The next afternoon receptions of Mme. Gerard-Thiers will be given in April.

**Strassberger Conservatories' Program.**

The Strassberger Conservatories of Music, St. Louis, Mo., aim to feed the public with good music and help to promote and raise the standard for education in the same.

An artistically rendered program, with particular mention of the work of G. Buddeus in interpretation, expression and well rounded out technie, was given before a very mu-

sical audience at Mount Moriah's new hall, Mount Moriah, Mo., Wednesday evening, February 18.

These were the numbers:

Piano duo, Scherzo .....	Wollenhaupt
Clementine Strassberger-Barthels, George Buddeus.	
Vocal trio, Venetian Scene .....	Nevin
Ellen Walters, Edna Bolhorst, Jennette Mensendick.	
Violin solo, Spanish Dance .....	Rehfeld
Ethel Knobloch.	
Reading, Blind Girl of Castle Cuille .....	Longfellow
Alice Maul.	

Vocal solos—	
Cuckoo Song .....	Abt
Waiting (violin obbligato) .....	Millard
Ellen Walters.	

Piano solos—	
Barcarolle, A minor .....	Rubinstein
Spanish Caprice .....	Moszkowsky
George Buddeus.	
Violin solo, Souvenir de Moscow .....	Wieniawski
Esm. Berry-Mayes.	
Monologue, A Sociable Seamstress .....	Herford
Alice Maul.	

Baritone solos—	
Love Could I Only Tell You .....	Coffin
O Du Mein Holder Abendstern (from Tannhäuser) .....	Wagner
Because .....	D'Hardlot
Irvin Mattick.	

Piano quartet, Rosamunde Overture .....	Schubert
Irene Maurer, Estelle Stockho, Tilla M. Kettelkamp,	
Estelle Carl.	
G. Buddeus, Mrs. H. Lewis and Mrs. B. Strassberger	
were the accompanists.	

**The School of Accompanying.**

Mrs. Marshall Elliott Stewart (Isabel McCall) has, in the School of Accompanying, established a definite need, to judge by the numbers of students enrolled the first season, as well as by the frequent inquiries as to the summer term, etc. Occupying spacious quarters at Aeolian Hall, New York, she is found to be constantly occupied, and the summer session already is an assured fact. Soloists and vocal teachers are supplied with accompanists on short notice, and a correspondence course of fifteen lessons soon will be ready, under the caption of "Hints on Accompanying." As these hints are based on the experience of Mrs. Stewart, who as Isabel McCall established a reputation in Greater New York as accompanist and coach, there is authority in all she writes.

For the summer session, which begins in June, she will supply students with pianos for practice at school headquarters at minimum rates; with practical experience in accompanying professional soloists; aid them to secure a pleasant home, and guarantee progress. A special "short



MRS. MARSHALL ELLIOTT STEWART  
(Isabel McCall).

course" for teachers who cannot remain long is also planned.

For information regarding the school, rates of tuition, etc., or for the attractive pamphlet, "Accompanying as an Art," address Mrs. Marshall Elliott Stewart, Suite 1140, Aeolian Hall, 37 West Forty-second street, New York.

## PHILADELPHIANS HEAR SYMPHONY BY LOCAL MAN

**Given Inspiring Performance by Quaker City Orchestra—Work Tends More to the Classical Than the Modern in Orchestration—**

**Bachaus with Orchestra and in Recital—Other Events.**

Philadelphia, Pa., March 6, 1914.

The first symphony of Henry Albert Lang, the Philadelphia composer, stands out as one of the most important works of the season (and certainly the season's most notable novelty), since its performance by Leopold Stokowski and the Philadelphia Orchestra in the Academy of Music this week. A rather detailed analysis of the symphony from the score was presented in this column in last week's issue of the MUSICAL COURIER. It remains to add, however, that the work, written three years ago, tends more to the classical than the modern in orchestration and is conceived in the same high vein that lends distinction to other compositions (particularly the quartets) of this unusually able Philadelphia musician, who, by the way, has for several years been a member of the orchestra.

The complete work fulfilled all the anticipations inspired by the performance of its first movement at the concert of the Manuscript Musical Society last spring and justified the enthusiasm which Mr. Stokowski manifested at that time. As the writer pointed out last week, the symphony deals in two contrasting themes—the one concerned with the poet's despair and his vain struggle with the world, and the other with his hope of the hereafter. On these two themes, and particularly in the first movement, the composer has lavished his finest art; but I am inclined to believe that Mr. Lang has been particularly successful in the second movement, where he has pictured the immensity and quiet grandeur of "Infinity." Comparing this movement of the symphony with certain passages in Mr. Lang's quartets leads one to believe that he possesses peculiar talents in this sort of thing.

At least we are glad that Mr. Stokowski heard the work and was generous enough to bestow upon it the praise which led to its completion and ultimately its presentation at the local concerts.

Herman Sandby, first cellist of the orchestra, made his annual appearance as soloist in the Boëllman "Variations Symphoniques." Sandby's work was highly commendable. He knows his instrument, and is gifted with a true musical sense which lent much charm to his interpretation of the concerto. The concert was opened with the overture to Weber's "Euryanthe" and closed with Richard Strauss' serenade for wind instruments and his dance from "Salome." Thus a Philadelphia composer and a Philadelphia instrumentalist held the important places on the orchestra's program this week. Without doubt this concert was one of the most successful and highly beneficial concerts ever given by the local symphony organization. It struck the keynote, too, as the MUSICAL COURIER pointed out last week of Stokowski's policy for making the Philadelphia orchestra the real center of local musical activities. It is a policy which will surely profit Philadelphia music and will have, also, a healthful reaction on the Orchestra Association.

**BACHAUS PRAISES STOKOWSKI.**

Wilhelm Bachaus, the eminent German pianist who spent the interim between his appearance with the orchestra on February 20-21, and his recital last Thursday evening, in this city, took occasion to pay high tribute to Stokowski at a reception tendered him in the Snellenburg piano salon last Wednesday afternoon.

"I have never sat with an orchestra," he said, "in such perfect ease or performed a Beethoven concerto with such unadulterated pleasure as I enjoyed at my concert with the Philadelphia Orchestra. Stokowski is a rare Beethoven conductor. I appreciated that from the first few moments of rehearsal and at the concert I was literally able to forget the orchestra."

Bachaus won new laurels in his recital at the Academy of Music the following evening. He played Brahms' rhapsody in G minor in the finished and scholarly manner, which is obviously one of the finest attributes of his art. More of sentimentalism was to be found in his interpretation of a group of Chopin numbers and the twelfth Hungarian rhapsody of Liszt. Other numbers were a Scarlatti scherzo, Bachaus' own transcription of a Strauss serenade, Schubert-Liszt's "Soirée de Vienne," in D minor, and Rachmaninoff's beautiful prelude in G minor.

**ZIPPORAH AND FALK.**

Zipporah Rosenberg, mezzo-soprano, last Monday evening exhibited a powerful voice and fluent technic in a recital in Griffith Hall, at which she was assisted by Jules Falk, New York violinist, and Henry L. Lukens, pianist. Bouval's "La Chaine d'Amour" afforded the singer several excellent opportunities to exhibit her abilities. Her technical accomplishments were revealed to best advantage in "Mais voici la griselette," though on the whole her most in-

teresting offering was easily "Douce et charmante lavallière." Jules Falk showed a versatile training and resourceful technic in the following numbers: Andantino, Padre Martini; Scherzo, Karl Ditters von Dittersdorf; Allegro Tendrement, Fr. Couperin; Gavotte and Rondo, J. S. Bach; Menuett, Nicolo Porpora. Henry L. Lukens did much excellent work at the piano throughout the entire recital. He proved an accompanist on whom both singer and violinist could entirely rely.

### MAY PORTER'S PROGRAM.

May Porter, organist and musical director at St. Paul's Presbyterian Church, last week presented an unusually interesting program at the sixth of a series of Sunday evening musical services which she inaugurated recently. The program was devoted in large part to selections from Mendelssohn's "Hymn of Praise." The solo quartet comprised Edna Florence Smith, Jean Douglas Kugler, James G. McDonald, and William F. Newberry.

### THE GYPSY BARON.

"The Gypsy Baron," Strauss' tuneful opera comique, is announced as the spring production of the Philadelphia Operatic Society. Wassili Lepes has conducted several performances of the work abroad and Edward S. Grant, stage manager of the society, was concerned in the first American production of the work under the direction of the late Heinrich Conried. Under such favorable auspices much may be fairly expected of the performance on April 30.

H. P. QUICKSALL.

### Victor Benham's Doings.

American artists long since have won golden laurels in the capitals of Europe, and recent reports add that Victor Benham has been proclaimed by Berlin, Vienna, Geneva,

## ST. PAUL SYMPHONY ORCHESTRA

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Buda-Pesth, London and elsewhere as one of the leading pianists of the day. Not only as a pianist but also as a composer has Mr. Benham received the stamp of recognition.

The Wessely Quartet shortly will play one of his string quartets, and Hellert, the violinist, is to play the Benham violin concerto in Amsterdam, Geneva and elsewhere.

Mr. Benham will be heard in this country during the season of 1914-15.

### Bon Soir.

[From Revue de Musique Française, Paris.]

Mais dans le MUSICAL COURIER (New York) se trouve, à propos des critiques qui ont trop librement marqué à M. Schönberg leur dédain et leur antipathie, le paragraphe que voici:

"Il est stupéfiant de constater que les critiques musicaux n'ont pas encore appris la prudence. Ils montrent une présomption qui frise le ridicule. A peine ont ils entendu une fois une œuvre qu'ils sont fixés. Et pourtant, les faits sont là pour montrer combien ils sont exposés à se tromper, à commenter de façon absurde toute conception nouvelle et originale."

En tous cas, ils ne s'exposent pas à contenter, on le voit, tout le monde et leurs pères.

### A Correction.

In an article headed "Laura E. Morrill's Studio Announcement," appearing in last week's issue of the MUSICAL COURIER, Florence Chapman Patezold, pupil of Mrs. Morrill, was referred to as soloist in a St. Paul, Minn., church. It was also stated that Mrs. Patezold had just taken up her residence in that city, where she has been successfully singing in concert and church. This should be corrected. While Mrs. Patezold did recently take up her residence in St. Paul, she never has sung in a church there, but had successfully appeared in concert and recital before living in St. Paul, and often has sung in churches, but not in that city.

### Julia Culp at Little Theatre.

Schubert and Schumann lieder interpretations by the Dutch singer of songs, Julia Culp, found enthusiastic welcome at New York's Little Theatre, Friday afternoon, March 6. On the program of this, first of her two intimate song recitals held there, several of the lesser sung compositions of these writers had prominent place and were warmly received.

The intimacy of the recital only served to enhance the admiration of Culp followers.

"Du Liebst Mich Micht" was a highly dramatic interpretation; "Die Kartenlegerin," "Du Bist Wie Eine Blume," superb in their artistry, while "Nacht und Träume" evidenced strength, power and dignity, and the subtleness of "Lachen und Weinen" was enchanting.

The program throughout was another illustration of masterly interpretation.

Coenraad V. Bos accompanied at the piano and was also heard in a solo number, the Mozart C major sonata.

This was the program in full:

Der Jungling und der Tod.....	.....Schubert
Die Post.....	.....Schubert
An die Nachtigall.....	.....Schubert
Die Florelle .....	.....Schubert
Du liebst mich nicht.....	.....Schubert
Wer machte dich so krank.....	.....Schumann
Akte Laute.....	.....Schumann
Der Nussbaum.....	.....Schumann
Die Kartenlegerin.....	.....Schumann
Du bist wie eine Blume.....	.....Schumann
Lied eines Schmiedes.....	.....Schumann
Sonatas C major.....	.....Mozart
	Coenraad V. Bos.
Die Liebe hat gelogen.....	.....Schubert
Fischerweise .....	.....Schubert
Nacht und Träume.....	.....Schubert
Lachen und Weinen.....	.....Schubert
Rastlose Liebe.....	.....Schubert

### Genevieve Finlay-Stewart's Art.

Genevieve Finlay-Stewart appeared on Thursday evening, March 5, as soloist before the Thursday Musical Club at the club's regular meeting, which was held on this occasion at the New York Cosmopolitan Club, Fortieth street and Lexington avenue. There was a large and fashionable audience and Thuel Burnham, of Paris, was the guest of honor. Mrs. Stewart sang three Schumann songs, "Ich kann's nicht fassen," "Du Ring an meinem finger" and "An meinem Herzen," and "Berceuse," by Chaminade; "Sappho Ode," Brahms; "Das Veilchen," Mozart, and was enthusiastically welcomed. Her strong dramatic rendering of these classical works caused many of the musicians present to state that they had never heard them better given.

Mrs. Stewart possesses a remarkable gift of interpretation, has been a deep student, and is possessed of a thorough musicianship. In addition to this, she has a contralto voice of beautiful quality and wide range, which she controls to perfection. She was formerly widely known here in New York, but has been absent from the city for some years. It will be welcome news to her many friends and admirers that she has now again entered the professional field in this city.

### Thuel Burnham Pupil Plays.

Robin Ellis-Clendinning has, at the request of Robbins Gilman, head worker of the University Settlement, generously promised to recite "Enoch Arden," with Strauss' music, for the second entertainment arranged by Miss Lenalie, manager of the people's symphony concerts, in behalf of the Music Lovers' Guild Club, on the evening of Friday, March 13, in the large hall of the settlement building, at 184 Eldridge street.

Mrs. John R. MacArthur, who is a pianist of repute, and who has so long and so widely been identified with New York's musical charities and propaganda work, will accompany the reader in Strauss' music. She is a pupil of Thuel Burnham, in whose honor she gave a large reception upon his arrival from Paris, on the evening of March 1, at her spacious residence.

As president of the Thursday Musical Club and the auxiliary of the University Settlement, one of the managers of the Studio Club, one of the board of directors of the Schola Cantorum, the people's symphony concerts, also the MacDowell Club, she has ample scope in which to exercise her social and philanthropic activities, which are multifarious and unending.

### Spalding Soon to Appear in South America.

Albert Spalding will sail from France during the middle of May and will begin his South American season in Rio Janeiro on June 5, continuing until September. He will not arrive in this country until about October 20.

During the month of March, Mr. Spalding will play two concerts in Copenhagen and Denmark, one in London, one in Paris, one in Bremen, and one in Coma, Italy.

Beginning March 18 he will be heard at four concerts in Alexandria and two in Cairo, Egypt.

## DUDLEY BUCK, A TEACHER OF WIDE ATTAINMENTS.

**Noted New York Vocal Instructor and His Prominent Pupils—Discusses Some of the Fundamentals of Vocal Equipment.**

Dudley Buck and six of his artist-pupils are the originals of the accompanying attractive group.

Dudley Buck's studio activities have been long familiar to readers of the MUSICAL COURIER, and the work of his artist-pupils continue to exemplify the exceptional quality of instruction given there; but of the personality of this New York vocal teacher and his method of producing perhaps less is known, because of the proneness of this retiring gentleman not to talk about himself and his work. Being able to bring about desired results, he lets them do the talking.

It was then somewhat out of the ordinary when the writer was recently given an opportunity to hear Dudley Buck enthusiastically discuss some of the fundamentals of vocal equipment, disclosing at the same time his broad, intelligent, well founded conception of the subject at hand.

Brought up in an exceptional musical environment, and talented, he was well on the way to a broad education before he was fairly grown up, but being a persistent student he has augmented those primary musical gifts and talent for imparting by extensive study with the best masters at home and abroad, by deep research into every phase of vocal tuition, and by personal experience on the operatic and concert stage.

Dudley Buck is a firm believer in the potent influence of the psychological; with a clear mental conception on the part of the pupil, the physical side will in a measure take care of itself. This would not of course exclude consistent attention to the physical, he believes, but it is the tendency to give it the preponderance of attention which he decries.

Referring to that much mooted question among teachers—proper breathing—Mr. Buck says that he is not a diaphragmatic enthusiast, but believes in the combination of the costal and diaphragmatic, with greater attention to the costal breathing. He alluded interestingly to the rhythmical breathing of the Hindoos. "In fact," says Mr. Buck, "the Hindoo has taught the world what breathing is," and he proceeded to explain the endurance of the Hindoo, based upon especial attention to breathing and relaxation.

Dudley Buck's pupils excel in good diction, due to his effective attention to this necessary attribute to complete artistic equipment. Just along what lines he develops this, as well as the other essentials, the interested listener would have gladly heard, but time was unfortunately limited.

Of his many pupils those appearing in the group gracing this page are: Marie Morrisey, already a well known contralto. Mme. Morrisey sang in Paterson, N. J., Saturday evening, February 28, before a large audience, winning so much favor that an attempt was made to reengage her on the spot. This is only an example of her increasing popularity.

Katherine Galloway, lyric soprano, is expected in New York soon from an extended Western concert tour. To-

gether with her making records for the Columbia Company and concerts she is a very busy artist.

Caroline Crenshaw has a lyric soprano voice of lovely quality. She is a soloist in the Central Presbyterian Church, Summit, N. J.

Horatio Rench, lyric tenor, is a well known New York artist, a member of the Schubert Quartet; also of the Thirty-fourth Street Collegiate Church Quartet for nine years.

Robert Gottschalk possesses a remarkable tenor voice of beautiful quality, and is making rapid progress in the Buck studios.

Andrew A. Smith, Jr., is a talented baritone and musician, who could make an enviable reputation for himself in the musical field, but he prefers to devote himself to business.

### Gemünder's Violin World for February.

The Violin World is issued monthly regularly by August Gemünder & Sons, New York, and the February issue is very interesting. Beside advertising of leading musical

Words and Music.  
Advertisements.

Single copies cost ten cents, or seventy-five cents annual subscription. The information contained in every number is of vast interest, not only to violinists and string players generally, but to all interested in music.

### LOUISVILLE NOTES.

Louisville, Ky., March 4, 1914.

A concert of unusual merit was given before the Louisville Music Teachers' Association and its invited guests on Tuesday night by the Bach Club, an organization of young pianists under the direction of Mrs. J. B. Speed. The program consisted entirely of ensemble piano compositions, and was performed with a spirit and accuracy thoroughly pleasing to the large audience assembled in Baldwin Hall. The works given were the Goldmark "Sakuntala" overture for two pianos, by Mrs. de Garis, Anna Hopper, Nellie Chase and Etta Rosenfelder; three studies, Cramer, played by Miss Hopper and Miss Goldstein; two Bach preludes, Mrs. de Garis and Miss Chase; "Le Soir," Chaminade, Mrs. Speed and Miss Goldstein; a prelude and air de ballet, Le Gliere, Mrs. de Garis and Miss Rosenfelder, and Bach's concerto for four pianos, played by Mrs. Speed, Mrs. de Garis, Miss Rosenfelder and Miss Chase. The occasion was a notable one in the history of the Louisville Music Teachers' Association, and deservedly received the highest commendation.

The appearance of Paderewski at the Masonic Theatre on the night of February 23 was an event of wide interest, and, of course, attracted a large audience. With all his well known fervor and brilliancy he played a tremendous program, which included the Bach-Liszt prelude and fugue in A minor; Beethoven's sonata, op. 109; Schumann's "Carnaval"; Chopin's B flat minor sonata, and a nocturne and mazurka by the same composer; and Liszt's "Waldesrauschen" and "Campanella," besides several encores. This was the third and final concert in the Keller-Marx series. Nothing of special note is announced for the spring, except the great saengerfest already mentioned in a previous letter.

K. W. D.

### A Busy Baltimore Teacher.

Anita Heineck-Lloyd, soprano, formerly of New York, has been established in Baltimore, Md., for some time and has enjoyed success as a teacher of singing. She has a large number of pupils, the list for this season being as follows: Harry Eastman, William Y. Casey, Theodore Schnepf, John Baling, John Klein (director of the Harmonon concerts), Harry Bowers, George Eli, Maurice L. Reeder, Mrs. Charles S. Siegmund, Lillian Lewis, Mrs. McGill, Myrna Kessler, Mrs. Chery, Mrs. Ahalt, Mrs. George S. Monroe, Amea Hahn, Mrs. Riker, Helen Wood, Mabel Sledge, Annette Chase, Elizabeth Lemmon, Jane Hamilton Miller, Maida Snyder, Miss Orem, Calvert Myers, Mary Winslow, Carrie Hoos, Henriette Davis, Helen Rous.

Mme. Weineck-Lloyd while in New York was heard in many public and private concerts. During recent years she has devoted herself to teaching and is meeting with great success in that field.



DUDLEY BUCK AND SOME OF HIS ARTIST PUPILS.

(1) DUDLEY BUCK. (2) CAROLINE CRENSHAW, soprano. (3) MARIE MORRISEY, contralto. (4) KATHERINE GALLOWAY, soprano. (5) ROBERT GOTTSCHALK, tenor. (6) HORATIO REACH, tenor. (7) ANDREW J. SMITH, Jr., baritone.

## NEWARK'S MUSIC FESTIVAL A SUBJECT OF MUCH DISCUSSION.

Prospects of a Music Festival in the New Jersey Metropolis  
Brighten—Musicians Active in Preparation for Coming Events—Music Notes.

Tel., 2619 Market,  
41 Spruce Street, Newark, N. J., March 9, 1914.

The coming music festival in Newark is the constant subject of conversation, not only in musical circles of Newark, but also among musicians throughout the entire State of New Jersey as well as in New York. Although the Newark Festival Association is still undecided as to its plans for the future, musicians throughout the city are busily engaged in discussing the advantages and disadvantages of such an undertaking, as well as endeavoring to solve the questions which are puzzling the members of the Board of Trade and the association at the present time.

The principal topic under discussion seems to be the selection of a conductor. The suggestion of a New York man to manage the festival is meeting with dissatisfaction everywhere. In expressing their views, many are of the opinion that a New Jersey man should be chosen and be permitted to attend to the many details that must necessarily accompany an enterprise of this nature. Many believe that if a man is chosen who is thoroughly familiar with this work, he should be given the responsibility of selecting the artists, of organizing and training the chorus, and of securing a suitable orchestra.

The question of a conductor is not such a difficult one as many imagine, for there are several men in or near Newark who are capable of holding such a position. The question of his good qualities as a conductor, however, is but one of the points to be thought of in the selection of such a leader. His ability to group together the various choral organizations and to hold them after they have been combined is a task even more important. Then, too, he must be a man well liked, and a man with whom the members of the chorus will be anxious and willing to work. It is the opinion of many that if the right leader is chosen first, the selection of an orchestra and the organization of a chorus will not be so extremely difficult.

The enthusiasm prevailing in all parts of the city at the present time is very marked, and the discussion of the festival, whether it is held this spring or next, is arousing among Newark music lovers an interest never manifested in the past. No matter what the result may be, all should join with those leaders who believe that Newark should come first, and individual honor later.

In next week's issue of the MUSICAL COURIER the subject of the Newark festival will be continued and other topics under discussion will be commented upon.

### FORTNIGHTLY CHORAL CLUB'S SECOND MUSICALE.

The second musicale of the Fortnightly Choral Club was held on Thursday evening, March 5, at the Clinton Avenue Presbyterian Church. Those who assisted in making the program an unusually attractive one were Natalie Walters, reader; Charles B. Morse, tenor; Mrs. William E. Jackson and J. H. Huntington, Jr., accompanists. The officers of

the club are: Mrs. J. A. Stengel, president; Mrs. Corinella Page, treasurer; Mrs. W. R. Hoffman, secretary; Ella Yatman, librarian; Mrs. Edwin H. Estabrook, accompanist, and Mrs. John G. Keller, musical director.

### LIEDERTAFEL SINGERS' CONCERT.

The "Liedertafel," the singing section of the Newark Turn Verein, is to give a concert in Turn Hall on Saturday evening, April 18. Paul Rabe will conduct the male chorus and well known artists will assist.

### ELLIOTT STREET SCHOOL CONCERTS.

The fourth concert in the seventh series of artists' concerts held recently at the Elliott Street School was a great success. Those who took part were: Mrs. Dora Becker-Shaffer, violinist; Ethel Cecilia Smith, violinist; Stefano di Stefano, harpist; Royal Dadum, bass, and Henry M. Williamson, accompanist. The next concert will be held on March 20, and the soloists will be Laura Coombs, soprano; Flora Hardie, contralto; Frederic Martin, bass, and Frank Ormsby, tenor. Marie Sakoff-Grunwaldt will be the pianist.

### MCCORMACK AND PADEREWSKI COMING.

On March 23, at the Krueger Auditorium, Paderewski will be heard in recital.

John McCormack will give a song recital in Newark on April 25.

### KNEISEL QUARTET THIRD CONCERT.

The Kneisel Quartet will give the third of this season's concerts in Wallace Hall on March 18. Mrs. Thomas Tapper will be the assisting pianist.

### WERRENRATH AND ADLER IN JOINT RECITAL.

Reinold Werrenrath, the baritone, and Clarence Adler, pianist, will give a joint recital at Wallace Hall on Wednesday evening, April 1.

### NEWARK MUSIC NOTES.

On March 4 an informal reception and musicale was given to about 150 men by Dr. Lyman Whitney Allen, at his residence, 41 Spruce street. John Lenord Merrill, New Jersey State president of the Sons of the American Revolution, delivered an address on "The Puritans." A splendid musical program was rendered by Edwin Wickenhoefer, violinist; Alexander Berne, pianist, and C. Henry Earle, tenor. J. Louis Minier accompanied Mr. Earle. Tonight, at the residence of Dr. Allen, 41 Spruce street, an informal musicale will be given. Among those who will take part are: Ethel C. Smith, violinist, and former pupil of Kneisel, of New York; Edwin Wickenhoefer, violinist; Katharine Eyman, pianist and pupil of Alexander Lambert, of New York; Mildred S. Allen, pianist and accompanist; Alexander Berne, pianist and pupil of Joseffy; Mary Potter, contralto, pupil of Florence Mulford Hunt; Edward Boyle, tenor, pupil of James Sauvage; Edna Clark, soprano, pupil of New York Conservatory of Music, and James Philipson, organist of the Clinton Avenue Reformed Church, Newark. Other artists will also take part and several well known musicians will be among those in the audience.

Lester B. Major, of this city, and the organist of St. Michael's Episcopal Church, Brooklyn, will give the 10th free organ recital at the First Presbyterian Church, New York, on Monday evening, March 9. The series, given

under the direction of Dr. William C. Carl, is proving a great success.

Florence Mulford Hunt, in addition to her work among her large number of pupils, is preparing for a strenuous spring festival season.

The twelfth annual spring music festival at Paterson will be held on April 27, 28 and 29, under the direction of C. Mortimer Wiske. The soloists will be John McCormack, Gertrude Foard, Frances Alda, Frank la Forge, Lillian Eubank, Corinne Ivins, Henri la Bonti, Jerome Uhl, Gutia Casini, Leon Rennay, Orville Harrold, Donald Macbeth and Vincent O'Brien.

James Sauvage, of Lincoln Park, is kept unusually busy preparing his pupils for spring engagements.

Otto Schill, the well known violin teacher, complains that he has more work than he can comfortably handle. His large number of pupils keep him constantly busy.

Louis Ehrke, of Nelson place, is another busy teacher. Mr. Ehrke's work as conductor of the Eintracht Orchestra, in addition to his large list of violin pupils, occupies most of his time and allows him little time for pleasure.

Louis Arthur Russell's College of Music on Center street is one of the busiest music schools in the city. Teachers and pupils alike are preparing for spring concerts.

Charles Tamme, the well known tenor and director of the choir of the Calvary Presbyterian Church on Elizabeth avenue, scored a great success last month through the splendid concert of the Vocal Art Club, of which he is director. Mr. Tamme is kept very busy with his large number of pupils, both at his studios on Orchard street and in New York, in addition to his choir and choral work and his activities as tenor soloist.

On Thursday evening, February 26, the pupils of Mr. and Mrs. Mandell Svet gave a very interesting and delightful French musicale at their studio, 111 Spruce street. Daniel E. Hervey lectured on French music, and there were numerous solos by the pupils and numbers by the ensemble class, composed of a pupils' orchestra of string and wind instruments, including piano and organ.

Adele Bowne-Kirby, soprano, assisted by the Russian Symphony String Quartet, and Charles Gilbert Spross, pianist, was heard at the Woman's Club, East Orange, Tuesday evening, March 10, in a delightful program.

Dora Becker-Shaffer, violinist, will give a free lecture recital on "National Characteristics in Violin Music" at the Central High School on Saturday evening, March 14.

The following soloists will be heard at a concert at the Woman's Club, East Orange, on Monday evening, March 16: Leonore W. Fenner, pianist; Miss C. M. Norton, contralto; Eugene R. Tappan, tenor, and George O. Seward, cellist.

The Music Study Club met on Thursday evening, March 5, at the residence of Mrs. F. H. Smith, 321 Mt. Prospect avenue. The subject under discussion was "Child Life in Song and Gypsy Music."

The Franklin H. Branin Trio will be heard tonight, March 11, at the Webster School, and tomorrow evening, March 12, at the First Church.

THORNTON W. ALLEN.

### Goetzl's "Zierpuppen" at Metropolitan.

Molière's comedy, "Les Précieuses Ridicules," which has been turned into a one act grand opera by the Viennese composer, Dr. Anselm Goetzl (words by Richard Batka), will be heard at the Metropolitan Opera next season.

This new opera had its premiere in German at the Prague Opera, under the direction of Angelo Neumann, and was subsequently produced at the Royal Opera House, Vienna; the Opera Comique, Berlin; the Municipal Theatre, Hamburg, and in other important cities of Germany and Austria. At the Theatre de la Monnaie, Brussels, it was given in French, and an English version of it will be given in London next season by the Beecham Opera Company.

Wherever heard the work was accepted with favor, and usually has shared honors with "Pagliacci" or "Haensel and Gretel." At the Metropolitan it will be sung in French. The composer of this opera, Dr. Goetzl, came here last spring to make arrangements with the Metropolitan, also with the Shuberts, who will produce his comic opera, "Madame Flirt," which has been very successful in Europe.

Dr. Goetzl's newest comic opera is "Das gnädige Fräulein." Negotiations for its American production are now pending. Dr. Goetzl has been so favorably impressed with the musical possibilities of New York that he is filled to the brim with enthusiasm.

"Why!" exclaimed he, "you have an opera of the highest order, and an abundance of high class concerts. Your Metropolitan Opera presents performances such as are heard nowhere else in the entire world. Think of the splendid casts, the superb orchestra, the fine chorus, and the settings. They cannot be duplicated anywhere."

Dr. Goetzl was a prize pupil of Antonin Dvorák, and he was long associated with the late Felix Mottl in Wagnerian productions. He is further related to Wagner tradition through the fact that he lived in Bayreuth, and enjoyed constant association with the Wagner family.

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**Constance Purdy and Russian Music.**

Constance Purdy, the American contralto who has been meeting with much success in her Russian song recitals given in this country during the present season, deserves to be congratulated for the sincere efforts she is making and for the interest she has aroused in American music circles for her specialized work.

No one could be better prepared for this labor than Miss Purdy, for she has spent many years in Russia, living in Moscow, where her father had business interests. Her travels throughout that land were many and varied. She had opportunities of studying and hearing the folksongs



Photo by Matzene, Chicago.

CONSTANCE PURDY.

of all the various types of people in their immediate company. It is not to be wondered at, therefore, that Miss Purdy reveals so much local coloring in her song programs, nor that she is bringing to light so much that has really heretofore been unknown to the average American musician.

In speaking about her work Miss Purdy says: "Everywhere in America there is a renewed interest in Russian music. From all sections of the country I am receiving requests for recitals on this subject. This demand may be traced directly to the production of 'Boris' at the Metropolitan Opera House in New York. Prior to this event Russian music meant to the ordinary American, Tschaikowski and the cosmopolitan school of Russian composers, which had been exploited in this country. Beyond that was a waste comparable to Siberia. The production of 'Boris' has opened the eyes of Americans to the fact that this northern race, passive, brooding and intellectual, has been quietly producing a music national and typical, such as no other modern nation can show. This realization has brought a thirst for knowledge of the music which represents the true national spirit of Russia and which has been practically unheard in this country.

"This music depicts the true type of Slav with more fullness of color and virility than, for instance, the German and Italian compositions depict the representative types of those nations. Nevertheless the Russian is not always the somber creature that he is painted and Russian music is often as cheerful and buoyant as that of other nations. The music is essentially singable. Unlike the Italian the spirit of song is imbedded in the words. This makes a translation of a Russian song much weaker than a translation of songs written in other languages. If America is to learn anything from Russian music it must hear the songs of Russia in the original."

**Piano Recital at Combs Conservatory.**

At a recital given at the Combs Broad Street Conservatory of Music, Philadelphia Pa., recently Anna Wise, Catharine Guss, Annie Drumheller, Sarah Christman, Mary Ridgway, Madeline Boyer, pupils of the Edna Valeri Boyer School of Music, at Pottstown, Pa., a preparatory school for the Combs Conservatory, played. Alice E. Henry is director of this school of music and should be congratulated upon the success of her pupils upon this occasion.

The program was as follows:

Impromptu, op. 90, No. 4.....	Schubert
To Spring.....	Grieg
Valze Ballet, op. 14.....	Combs
Sonata in F minor, adagio.....	Mozart
Annie Drumheller.	Combs
Minuet, op. 13.....	Combs
Sarah Christman.	

Night in June, op. 8.....	Combs
Nocturne.....	Mary Ridgway.
Romance.....	Annie Drumheller.
Mazurka in C minor.....	Helmut
Kammenol-Ostrow.....	Rubinstein
Valse, op. 34, No. 1.....	Rubinstein
Sarah Christman.	Chopin
Anna Wise.	

**NEW HAVEN VISITED BY  
BOSTON OPERA COMPANY.**

'The Tales of Hoffmann" Performed in Splendid Fashion by Fine Cast.

New Haven, Conn., February 25, 1914.

The visit of the Boston Opera Company is always a red letter day for New Haven and neighboring towns. Last evening the first performance of the third series of grand opera brought a magnificent presentation of "The Tales of Hoffmann" (sung in French). Every detail of stagecraft was looked after; the tavern setting was suggestive of a Rembrandt painting. The orchestra was large, well balanced and under the baton of Charles Strong gave admirable support. The several choruses for men were effective and the ensemble of the entire company notable. This was the first serious attempt to present Offenbach's fantastic opera in New Haven and it proved a splendid success.

The trying coloratura role of Olympia, the doll, was cleverly conceived by Elizabeth Amsden, her voice being especially clear and pleasing. Lucrezia Bori has long since become an established favorite here, and last evening not only the display of her splendid vocal powers but the histrionic ability and personality gave rare pleasure.

A sterling artist was Vanni Marcoux. Each of this great man's four impersonations were strong, dramatic creations and his acting par excellence. His trio with Bori and Lafitte will linger long in memory. Leon Lafitte did well with the arduous and continuous tenor role of the poet Hoffmann. Myrna Sharlow, Evelyn Scottney and Elvira Leveroni's male impersonations were all charming and vocally successful, while the rest of the large and competent company gave adequate support.

This series of opera is made possible by an underwriters' committee comprised of a hundred or more of our representative citizens, and from the large audience of last evening no fear of loss should be entertained.

E. A. LEOPOLD.

**Schnitzer on Pugno Committee.**

Germaine Schnitzer, the celebrated pianist, has just been invited by the Chopin Society of Paris to act as one of the committee in charge of the construction of a monument which the society is to erect at the grave of the French pianist, Pugno, who died recently in Moscow.

Mme. Schnitzer not only is the best known of Pugno's pupils, but also was one of his closest friends. The master always expressed himself with pride when her name was mentioned, and never failed to speak of her in terms of enthusiastic praise. One of his pet phrases was: "Germaine Schnitzer is the most beautiful jewel in my crown."

**Esperanza Garrigue's Pupils to Be Heard.**

Esperanza Garrigue will give a private concert tomorrow afternoon, March 12, at four o'clock, at the Waldorf-Astoria Hotel, at which she will present her artist-pupils, Roberta Beatty, mezzo-soprano, and Graham McNamee, baritone, assisted by Alberto Butera, violinist, of Rome, Italy.

The first part of the program will consist of songs by Miss Beatty. The second part will be made up chiefly of operatic numbers. Mr. McNamee will sing an aria from Verdi's "Un Ballo in Maschera." The program will close with scenes from "Don Giovanni" and "La Favorita."

**Artists for People's Institute.**

Walter L. Bogert, musical director of the People's Institute, New York, announces the following soloists for Sunday evenings in March, at Cooper Union:

Florence Anderson Otis, soprano; Ellison van Hoose and Alfred D. Shaw, tenors; Francis Rogers, baritone; Jacques Kasner, violin; Sara Guowitsch, cello; B. C. Tuthill, clarinet.

**Helen Keller to Adele Lewing.**

Adele Lewing, the pianist and composer, is the recipient of a beautiful picture of Helen Keller, with the following dedication in her own handwriting:

To Miss Adele Lewing, whose lovely poem touched my heart.

Sincerely your friend,

HELEN KELLER.

**SIXTEEN YEAR OLD GIRL TO  
SING AT PATERSON FESTIVAL.**

Youngest of Ten Contestants Chosen to Represent Paterson at Music Festival—Conductor Wiske Busy Preparing for Coming Musicales.

One of the greatest surprises music lovers of Paterson, N. J., have had in recent years occurred lately in that city when little sixteen year old Gertrude Dorothea Fozard, one of the ten singers who competed for the honor of being local soloist at the Paterson Music Festival this spring, not only won the decision of the directors but was acclaimed by the large audience present as the one to whom the award rightfully belonged. Little Miss Fozard was pitted against nine other singers, several of whom have studied with leading teachers in this country and abroad. The power and splendor of her voice took everyone by storm and from the moment she began to sing there was never a doubt but that she would be the one chosen to represent the Silk City among those artists of national and world renown who have already been chosen.

Miss Fozard, who is the daughter of Mr. and Mrs. Harry Fozard, of 394 Market street, was born in Paterson. Until a short time ago she attended the Paterson High School, but because of her love for music and the desire of her parents to see her succeed in a musical career, she was allowed to discontinue her studies at school.

Miss Fozard began her singing instruction with William Schlumpf, of Paterson, who has been largely responsible for her successful achievement. For a time she sang at St. Mark's Episcopal Church under the direction of John Salandi, Jr., the organist and choir director. She has frequently rendered solos at church services and at entertainments and has sung many oratorio numbers. Her beautiful soprano voice is of a true and remarkably pure quality and is well controlled. Her selection as one of the soloists seems to be an excellent one and the music loving public of Paterson is awaiting the coming festival with added interest.

The time is passing by rapidly and the directors of the Festival Association as well as Conductor C. Mortimer Wiske realize this fact only too well. Everyone is working vigorously to make the coming festival surpass that of last year, and to make this year a record one in every sense of the word.

Unusual interest is being taken in the festival this season, particularly by those in other New Jersey cities, be-



GERTRUDE DOROTHEA FOZARD.

cause of the proposed music festival in Newark. Those who are familiar with the various music festivals in different parts of the country will remember that the Maine-festivals—at Portland and at Bangor, two cities many miles apart—are both given under the same conductor and management, and the same program is performed in each city, one following the other. Does it not seem a feasible plan to unite the Paterson and the Newark festivals, still hold the two individual events, but have one conductor and call them, for instance, the Northern New Jersey Music Festivals?

## NEW YORK BREVITIES.

**New Assembly Song Competition—F. A. M.**  
**Composers' Night—Demarest's Program—**  
**Noble's Program — Ziegler Institute**  
**Notes—Dickinson's Plays Twice in**  
**Grand Rapids—Starnes Plays at**  
**"Miserables"—Dambmann**  
**Pupils Play and Sing.**

The Manuscript Song Competition, instituted by the Assembly Saloon, Hotel Plaza, March 5, resulted in awarding of the first prize, \$50 in gold, to Fay Foster, whose songs were sung by Gwyn Jones and Roy Steele; the second prize, a silver cup, went to John Adam Hugo, whose songs were sung by Earle Tuckerman and Ella Courts. A special prize (loving cup) was personally handed little Margaret Fownes Hamilton, aged eleven years.

Nine young composers competed, their names being: Sidney Dalton, Frank Howard Warner, Emil Breitenfeld, Israel Joseph, John Adam Hugo, Fay Foster, Egon Putz, William Parson, Margaret Fownes Hamilton (eleven years old).

Ten artists took part, the names following: Harriet Bawden, mezzo; John Barnes Wells, tenor; Tullik Bell-Ranske, soprano; E. Eleanor Patterson, contralto; Earle Tuckerman, baritone; Roy W. Steele, tenor; Anna Baugher, contralto; Louise MacMahon, soprano; Gertrude Gugler, contralto; Frederick Gunther, baritone.

The judges were the following men, many of them prominent composers, whose names are known everywhere: Homer Bartlett, Louis Dressler, W. H. Humiston, Hans Kronold, Charles G. Spross, Alfred Robyn, A. Walter Kramer, C. E. le Massena, F. W. Riesberg, Lucien G. Chaffin; reader of votes, Harry M. Gilbert.

These had previously examined the manuscripts, with the following result in votes cast: Foster, 3; Hugo, 3; Warner, 2; Dalton, 2; Putz, 1. Thirty-three songs constituted the program, Harriet Bawden starting the list with clear soprano voice, she having learned the songs on five hours' notice. John Barnes Wells did his utmost with Frank Howard Warner's melodious "Syrian Cycle," singing with the greatest art of any singer of the day. Two recalls rewarded him. Tullik Bell-Ranske followed with pleasant songs by Emil Breitenfeld, and E. Eleanor Patterson came next, singing songs by Israel Joseph with breadth of voice, over considerable range. Ella Courts sang well two of the Hugo songs, and Earle Tuckerman sang two, sometimes off pitch. Roy W. Steele, tenor, and Gwyn Jones combined in winning the first prize for Fay Foster, the glorious singing of both showing off the songs to fine advantage. The dramatic impulse and feeling contained in these songs along with the solid, temperamental support of the composer at the piano, worked wonders.

Nola Locke has a voice of brilliant color; she is a beautiful woman beside, but the Putz songs were, as a member of the jury remarked, "piano solos with voice." Gertrude Gugler, radiantly handsome in appearance, with an expressive mezzo-soprano voice, sang well songs by William Parson. Frederick Gunther interpreted the three songs by little Miss Hamilton, who played the accompaniments with skill and taste; the child has astonishing invention and feeling for correct form. It was interesting to note that, of the nine composers, all of whom played their own accompaniments, only three played from memory. Of the ten singers, six sang without notes, and these plainly produced the most effect. The prize winners were each called onto the stage, applauded heartily, and the large audience was evidently much interested in all the doings of the afternoon. It was announced that there will occur a "Juvenile Concert," March 19, at Hotel Plaza, piano, violin, cello and voice being represented by performers.

### F. A. M. COMPOSERS' NIGHT.

"Composers' Night" of the Fraternal Association of Musicians, Craftsman Building, March 3, was preceded by a dinner. Following this these composers were heard: Marshall Kernochan, A. Walter Kramer, Miguel Castellanos, Celeste D. Heckscher and Liza Lehmann. The seriousness and originality of the Kramer piano pieces and songs (the latter sung by William Simmons with beauty of voice) were noteworthy; there is nothing "for the gallery" in them. Emma Cecile Nagel sang songs of monotonous sameness by Heckscher. Alois Trnka and Composer Castellanos shared honors in a sonata for piano and violin by the latter; Nina Dimitrieff sang beautiful songs by Kernochan, with brilliant soprano voice, full of expressive temperament, and the Song Cycle Quartet finished the evening with "Alice in Wonderland," by Lehmann. President Edward W. Berge may look back with pleasant thoughts on the very successful evening.

### NOBLE'S ORGAN RECITAL TODAY.

T. Tertius Noble's organ recitals at the new St. Thomas' Church, Fifty-third street and Fifth avenue, New York, both at the Sunday evening "hours of music" (8 o'clock) and at the Wednesday afternoon series

(4 o'clock), continue to draw audiences and congregations of unusual size. There is a definite repose in Mr. Noble's playing, combined with refined taste in everything that appeals. Today, March 11, at 4 o'clock, he plays the following program:

Fantasia in F minor (The Clock).....	Mozart
Two choral preludes.....	Karg-Elert
Symphonique poem.....	Lemaigre
Largo from sonata (E minor).....	Merkel
Grand Solemn March in E flat.....	Smart

### ZIEGLER INSTITUTE NOTES.

Isa Macguire has accepted an offer to sing for Laurette Taylor in her one act plays to be given at the Cort Theatre.

Every Monday afternoon at the Ziegler studios there will occur informal musicales. Blanche Hine, contralto, sang at the musicale last week, and received much praise from those present. Miss Hine also sang at a concert held in the Tompkins Avenue M. E. Church, Brooklyn, with Isa Macguire as accompanist.

### DICKINSON RETURNS FROM WEST.

Clarence Dickinson's organ recitals in Grand Rapids, one on March 6, afternoon, for the St. Cecilia Club, included pieces by Bach, Wagner, Rameau, Liszt, Bonnet, Kaun, MacDowell, Elgar and others. The same day, in the evening, he played an entirely different program for the First Christian Science Church, the music ranging from Palestrina to Ernest R. Kroeger, and his own berceuse.

### STILLMAN PUPILS PLAY.

Edna Wolff, aged thirteen years, and Frank Sheridan, seventeen, pupils of Louis Stillman, shared a program of piano pieces, playing the same at the homes of Julius Witmark, Miss Heidelberg and Mr. Friedman, February 14 and March 1. Young Mr. Sheridan played some of the same solos January 24 at the Wanamaker Auditorium concerts, and little Miss Wolff will appear there later.

### STARNES AT "LES MISÉRABLES."

Dr. Percy Starnes, formerly organist of the Albany Cathedral, later municipal organist of Atlanta, Ga., is now playing the accompanying music at the motion picture performances of "Les Misérables" in Carnegie Lyceum. This performance is a reproduction of leading French actors, full of the life and talent for the stage common to the Gaelic race; the mobs are realistic, the scenes all most appropriate, and the great tragic drama continues to draw crowded houses, morning and evening. Dr. Starnes' playing is expressive and graceful; whereas that of Richard Henry Warren (now playing in Boston) was more dramatic and imposing. Both produce marvelous effects from the orchestral organ, with "The Marsellaise" as leading theme.

### THURSBY'S LAST MUSICALE.

Emma Thursby gave the last of her series of musical receptions February 27 at her residence, 34 Gramercy Park, the guests of honor being Mary Garden and Thuel Burnham, the latter being the well known American pianist of Paris. Those who took part in the musical program were Reba Cornett Emory, Josephine Bettinetti, Julie Cahill, pupils of Miss Thursby; they gave great pleasure in their selections from modern composers. Several delightful violin solos were played by Graham Harris. Mrs. MacCarthy, Master Funes and the Hulsmann sisters (juvenile pianists), delighted by their fine piano playing, and Mrs. Spickers gave some pleasing vocal selections. Mrs. Henry Doscher was at the tea table, and among those present were Mary Garden, Thuel Burnham of Paris, Manolito Funes, Mrs. Henry Waters Taft, Count Gracina, Due de Warren, Mme. Eugen Ysaye, Johanna Gadski-Tauscher, Cardenia Arnold Severance, Mrs. Irving Swan Brown, Mr. and Mrs. L. Harrison Dulles, Dorothy Randolph, Dr. R. Melvin Davenport, Philip Spooner, Mrs. John C. Spooner, Mr. and Mrs. Charles R. Lamb, Mrs. Daniel B. Baker, Mrs. Oliver Frances Maleston, Eleanor Spencer, Margarete Hall, Mrs. Shannon Dunn, Mrs. Robert Leonard Ide, Florence Bucklin Scott, William Sartain, Mrs. Henry Place, Mrs. James Muhlenberg Bailey, Dr. Rosalie Slaughter-Morton, Mr. and Mrs. Eugene Charles Worden, Mr. and Mrs. H. Durant Cheever, Mr. and Mrs. Henry W. Shoemaker, Dr. Alfonso Castillo, George Worcester, Mr. and Mrs. Heinrich Meyn, Mr. and Mrs. Arthur MacArthur, Mr. and Mrs. Childe Hassam, Mrs. Franklin Mott Warner, Dr. William Carl, Parker Sloane, Earl Gulick, Grace Powell, Laurens Beebe Bowden, Col. and Mrs. Walter King Wright, Mrs. William Rasmus, Mr. and Mrs. Frank Sullivan Smith, Mrs. Samuel Duryea, Francis Lloyd, Mr. and Mrs. William Hurlbert, Mrs. William Stuart Edgar, Frederic J. Dieter, Mrs. Carlton van Valkenburg, Mrs. George Reichmann, Avo Riccardo Gatteschi, Mrs. Richard Townsend, E. Beard, Mr. and Mrs. Irijiima, John A. Madson, Henry Dearborn.

### AMERICAN ACADEMY PERFORMANCE.

The American Academy of Dramatic Arts gave the sixth performance of its thirtieth year at the Empire Thea-

tre, March 5, presenting the following plays: "The Chenery," comedy, by Gladys Unger, containing a doubtful ending, with this cast:

Howard Chenery.....	Wade Boteler
Jack Baldwin.....	Leonard Doyle
Joseph.....	Frank Morgan
Sybil Chenery.....	Helene Eddy
Fluffy Baldwin.....	Louise Gilmour

"Jinny," by Githa Sowerby, a rather pointless plot, had this cast:

Snee .....	Harvey Nichols
George Linton.....	Albert Gary
Mrs. Gray.....	Virginia Cordelle
Jinny .....	Helene Eddy

A one act drama, "Womenkind," by Wilfrid W. Gibson, was made exceptionally interesting by the splendid work of John Holland, who carried off chief honors of the day. In this cast were also Alfred Shirley, Louise Gilmour, Irene Adams and Genevieve Robinson. "Two Bold Knights," a laughable comedy by Chester B. Fernand, closed the afternoon, Harvey Nichols and Alan Foster doing good work. Louise Gilmour and Helene Eddy did good work also. Under the caption "Two New Playlets" ("Student Players Present 'Jinny' and 'Womenkind'") the Tribune (New York), March 5, had words of praise for both the plays and the players, saying of "Womenkind": "It had both poetry and a rare flavor of humor, and was very well played."

The graduation exercise of the thirtieth year of the American Academy of Dramatic Arts will take place in the Empire Theatre on Friday afternoon, March 13, at 2.30 o'clock. Addresses will be delivered by Cyril Maude and Blanche Bates.

### NEWHAUS PUPILS' MUSICALE.

Marie Cross Newhaus gave a pupils' recital at her studio in the Nevada, Seventieth street and Broadway, March 4. Her class this season is the largest she has ever had in this country, and over one hundred guests were invited. An interesting program was presented. Among the artist-pupils the beautiful singing of Elizabeth Edgar, Harriet Vilette Brown, Bessie Harris, Naomi Simons and Mary Lester Brown, was greatly admired. The first three named all hold important church positions in or near Greater New York, and are singing in frequent concerts. Among the younger singers there was heard some lovely voices, for instance, Adrienne Spear, Ruth Pillsbury, Agnes Regan and Mary Christian, Percy Brand, a baritone of twenty years, sang with a noble, rich voice, giving promise of a future. All sang in various languages, and the chorus of two dozen voices did splendid ensemble work, in "List the Cherubic Host," "Dreaming" and "Love's Dream." Rosalind Case was at the piano. Supper was served at 11 o'clock, and a number of the young men and women remained to dance. FLECK CONDUCTS CITY ORCHESTRA; PAINTINGS ON VIEW.

Henry T. Fleck, director of the City Orchestra, now giving concerts in high school auditoriums of Greater New York, originated a novelty in persuading the authorities to open the Washington Irving High School an hour before the concert, in order that music lovers might view the splendid gallery of paintings. Regarding this the Tribune said:

"It's Tammany getting ousted." That was the verdict of many of those who yesterday afternoon attended the symphony concert and art exhibition given at the Washington Irving High School, and there saw a large picture of a panther getting down from his pedestal. The explanation was accepted without question, and during the time the canvases were on exhibition the "Tammany" picture was constantly surrounded by an admiring crowd.

### DUNN GIVES "THE REDEMPTION."

James P. Dunn, the American composer and organist, produced "The Redemption" at St. Patrick's R. C. Church, Jersey City, March 1. It will be recalled that his musical setting of Poe's "Annabel Lee" was sung by Frank Omsby, with orchestral accompaniment, at the last concert of the People's Symphony Orchestra, Carnegie Hall, New York, creating some stir, by reason of its novel construction and startling orchestration. The Jersey City Journal refers to the "Enormous audience," "Artistic rendition," etc., alluding also to the orchestra of thirty pieces and chorus of sixty singers, with solos by Martin E. Naughton, David Sheehan, Charles F. Gallagher, John Kearney, Josephine McIntyre, Georgianna Rottger, Isabel Graham, and Irene McCabe. Irving Davis was organist, and Franziska Hopf, pianist. The above mentioned paper says: "The excellence of the performance was proof of the painstaking skill of Mr. Dunn and the enthusiasm at rehearsals of the chorus." "Last night's rendition had all the fine points of technic typical of a professional organization; it is likely 'The Redemption' will be repeated."

### DEMAREST ORGAN RECITAL TO-MORROW.

Clifford Demarest's program for his organ recital, Thursday, March 12, 4 o'clock, at the Church of the Messiah, Thirty-fourth street and Park avenue, is as follows:

First sonata in C minor.....	Salome Federlein
Legend .....	Bach
Fugue in B minor.....	Tchaikowsky
Allegro con grazia, Symphonie Pathétique.....	Tchaikowsky

Rêve Angélique..... Rubinstein  
Concert overture in C minor..... Hollins

The recital for March 19 will consist of numbers requested by the audience, one piece to be selected from preceding program. This will conclude the series of recitals.

#### THE TWO NICHOLS RETURN.

Mr. and Mrs. John W. Nichols had such success with their joint vocal and piano recitals through the South that they have been re-engaged for next November, 1914, to fill two solid weeks. They had more requests for engagements on their February tour than they were able to fill, owing to their limited time. An interesting place in which they gave one of their recitals was the Central College of Tuscaloosa. This building was the original State House of Alabama, given up in 1845, when the State capital was moved to Montgomery. It was built in 1826, and there is a dome in this building several hundred feet high. The recital was given in what was once the meeting chamber of the Senate. Probably no other school in the world occupies such a building as this.

#### DR. RICHARDSON RE-ENGAGED.

Dr. A. Madeley Richardson has been invited to accept the position of organist and musical director to the united congregations of Calvary Baptist Church and the Fifth Avenue Baptist Church. The Calvary chorus choir has increased in both numbers and efficiency since Dr. Richardson took charge, and it is now reinforced by the members of the Fifth Avenue quartet.

#### NEW YORK NOTES.

Frank L. Sealy began on March 3, a series of five organ recitals on the new instrument in the Fifth Avenue Presbyterian Church, corner Fifty-fifth street. The organ is perhaps the most powerful of any in New York, this being partially due no doubt to the uninterrupted flow of sound; there are no pillars or breaks in the walls to interfere with acoustics. There are one hundred stops in the instrument, which cost in the neighborhood of \$30,000, and has a noble front. Of dainty effect was MacDowell's "Wild Rose," and in Handel's "Largo" Mr. Sealy piled climax upon climax. March 10, the second recital took place, and March 17, at 4 o'clock, he plays works by modern composers.

Tali Esen Morgan will produce "Elijah" at the Hippodrome Sunday evening, March 22, with a chorus of 1,200 voices, orchestra of eighty, and organ, combined with the following eminent soloists: Jeanne Jomelli, soprano; Mary Jordan, contralto; Dan Beddoe, tenor; and Gwyn Miles, bass. "The Messiah" performance was so successful that as a natural sequence "Elijah" follows.

Platon Brounoff, pianist, vocalist, lecturer and composer, appeared February 27 at Hotel Astor, at the United Theatrical Association meeting. He played his tone-poem, "Titanic," a tone drama in six scenes, making a big sensation.

Illuminato Miserendino, the young Italian-American violinist, following a stay in Cologne, left some time ago for Vienna to study with Sevcik. In June he purposed touring leading cities of Europe. Recently he played at a private affair under the patronage of the Russian Minister, at Vienna. In Cologne he was a member of "The Thirteen Club," and on the occasion of his leaving for Vienna, Paul Pohl indited a poem of ten stanzas to Miserendino, full of affectionate references to his popularity with both sexes. The verses are difficult to translate, but space is made for a sample of the original:

Scheidegruss.  
Doch tiegelnickter Mädchenherzen  
Gar reichlich vollgerüttelt Mass  
Verzehrt sich hier in Sehnachtsschmerzen,  
Und weint sich pitschepatsche nass!

Amy Titus Worthington's allegorical miniatures, piano pieces, have been accepted by the Fox Publishing Company, Cleveland, and will soon appear in print. There is distinct recollection of her successful performance of these pieces at the Plaza Hotel last spring.

Richard Trunk, musical director of the Arion Society, and Mrs. Trunk, have issued a combined circular as teachers of piano, musical theory and voice.

Amy Grant's opera recitals, Sunday at 3:30 p. m., at her studio, with Dan H. Sofer at the piano, are scheduled as follows: March 2, "Tosca"; April 5, "Peleas and Melisande"; April 19, "L'amore dei Tre Re."

Adele Laels Baldwin gives a lecture recital, subject, "Dictionary in Song and Speech," at Teachers' College today, March 11, 5 p. m., Milbank Chapel. She will sing songs by Schumann, Schubert, Holmes and others.

"As Pauline Weintraub Plays Chopin" is the title of a literary effusion by Edwin F. Bowers, M. D., and if the half is true, as heard by the good doctor, then she is a genius indeed. Miss Weintraub will be heard in recital and concert next season.

Gertrude Gugler appeared as vocal soloist at the annual meeting of Central Baptist Church, doing her teacher, Mme. Dambmann, credit in her singing of modern songs.

Florence Goldsinger (also a vocal pupil of Mme. Dambmann) was an efficient accompanist in these songs:  
Virgin's Lullaby..... Buck  
Allah ..... Chadwick  
Mammy Song..... Ware

Members of the National Association of Organists gathered in goodly numbers for a "Get Together Dinner" at Hotel Gerard, March 4. An informal reception was held before the dinner, which afforded pleasant opportunity for strangers to meet and old friends to greet each other. Dr. J. Christopher Marks, national president, was chairman at the dinner. At the close he announced the several speakers, including Robert Hope-Jones, Frederic Schlieder, Arthur Scott Brook, Chester H. Beebe, Gottfried H. Federlein, Herbert S. Sammon and several others. The discussions were mainly about the annual convention at Ocean Grove next August, and the publication of the official organ, the American Musical Times. Tali Esen Morgan has been prevailed upon to publish and become editor of the paper, the first number of which will appear April 1.

#### Cecil Fanning Under Management of Foster & David.

Foster & David announce that they have just signed a contract with Cecil Fanning and H. B. Turpin, which gives them the exclusive management of this successful combination in all territory east of the Mississippi. Mr. Fanning and Mr. Turpin came home early in the season from a year of concert giving in Germany, Italy and England and



CECIL FANNING.

on their return they filled many important engagements in the United States.

Mr. Fanning appeared at the Hotel Plaza, New York, on January 8 in a new musical sketch written and arranged by himself and Mr. Turpin. They have been filling engagements throughout the East and now are on tour in the West.

#### Activities of Some Clara de Rigaud Pupils.

David Ormesher, who is teaching in Dallas, Tex., and studies during the summer months in New York with Clara de Rigaud, says, in a recent letter to his teacher:

You can rest assured that I shall study with you again as soon as I can conveniently leave here. The work that I did with you helped me wonderfully and I want to return as soon as possible. Being director of five musical organizations and giving sixty lessons a week, besides having plenty of concert engagements, keeps me entirely occupied.

Vera Bruni is the youngest pupil Mme. de Rigaud has at this time. This unfortunate young girl of but fifteen years of age is totally blind. She came with her parents early in the season from Central America to study with Mme. de Rigaud. But in spite of her sad affliction she has a remarkable voice, which is developing rapidly. Miss Bruni is anxious to become a famous singer, and she is depending entirely upon Mme. de Rigaud, whose voice she thinks is perfect in every way.

Frieda Langendorff has been engaged to sing Kundry in eight "Parsifal" performances in Berlin, and she will also sing the same part in Kiel, Germany, during the Kaiser's yachting visit there.

#### He Shone Once.

Thespis—When were you a leading man?  
Foyer—When the company had to walk back to Chicago.—Brooklyn Life.

#### New Artist Heard in Little Theatre.

Emilia Conti, a young Italian artist, who has appeared abroad in recitals at London and Dublin, and has sung with Sir Henry Wood's orchestra in London, made her first New York appearance in a recital of French and Italian songs at the Little Theatre, New York, Thursday afternoon, March 5, assisted by Kurt Schindler at the piano.

Mme. Conti's numbers were arranged as follows:

Air de Venus.....	Lulli
Air de Suzanne .....	Handel
Le Violon .....	Scarlatti
Canzone Pastorale (arr. by Schindler).....	Porpora
M'h Pres Alla Sui Ragna.....	Paradies
Spleen .....	Poldowski (Lady Dean Paul)
Cythere .....	Poldowski (Lady Dean Paul)
Impression Fausse .....	Poldowski (Lady Dean Paul)
L'heure Exquise .....	Poldowski (Lady Dean Paul)
Cortège .....	Poldowski (Lady Dean Paul)
Lamento .....	Duparc
La Plainte du Berger (Chanson de la Savoie) (new),	Arr. by Schindler
Clair de Lune .....	Fauré
Myrte .....	Delibes
La Sirena (new) .....	Sgambati
Stella Amoris .....	Schindler
Mélodie Arabe (new) .....	Borodine
Au Bord du Lac (new) .....	Moussorgsky

The individuality of the program corresponded with that of the singer, who proved to be an interesting vocalist and personality, with voice of pleasing quality, though not of wide range. Temperamentally and musically she understood thoroughly the style of songs appearing on the program. Particularly good were the interpretations of the second group by Poldowski, their first public audition in New York, according to the program.

A good sized audience showed great interest in the new (to New York) singer, to whom the liberal applause and many floral tributes must have been most gratifying and encouraging.

Among the patrons were Mrs. Otto Kahn, Mrs. Gordon Knox Bell, Mrs. George J. Gould, Princess Aymon de Faucigny Lucinge, Mrs. Joseph Choate, Mrs. Reginald de Koven, Mrs. Newkirch, Miss Bliss, Mrs. James Speyer, Countess Laugier-Villars, Mrs. William Church Osborn, Mrs. William Douglas Sloan, Geraldyn Redmond, Miss Iselin, Mrs. Morris K. Jesup, Mrs. Charles Healy Ditson, Mrs. George Blumenthal, Christine Baker and Miss Dehon.

#### Inez Barbour Engaged for Several Festivals.

Inez Barbour, the well known soprano, has been engaged to sing at the annual spring festivals in Evanston, Ill.; Oberlin, Ohio; Ann Arbor, Mich., and Buffalo, N. Y., and will appear at these festivals with the Chicago Symphony Orchestra, with the exception of Evanston, where it may be impossible for her to fulfil the engagement, as she probably will have to sing in New York at that time.

The following notices tell of a recent success in Sharon, Pa.:

To any one interested in good music, a genuine treat was given by Inez Barbour, prima donna, in the music room of the Buhl Club. This was the singer's first appearance in Sharon, but it is safe to say it will not be her last, as the appreciation of her work was shown by the hearty applause after every number.

The program was composed of numbers bright and buoyant and of great beauty and variety. Miss Barbour's own personal charm, together with a pleasing stage presence, made the event doubly interesting. She has a wonderful soprano voice of great volume and sweetness and a noticeable feature of her work is the ease with which she reaches her high notes. Her artistry was freely evidenced in the program. She also attained heights of great dramatic emotion.—Sharon Telegraph.

Inez Barbour, the noted soprano, appeared and delighted a large and appreciative audience. That the audience was pleased was evident from the applause of every selection.

Miss Barbour won her listeners from the moment she stepped on the platform. She possesses an unusually pleasing stage presence and charmed all by the expression given her various selections.

Her voice is full, rich and smooth, and resonant. She sang with such perfect ease and grace and so naturally that she at once captivated her audience. The wide range of her voice and her interpretive powers were shown in her varied program of French, German, Italian and English songs.—Sharon Herald. (Advertisement.)

#### Kubelik to Play Again.

Jan Kubelik has been persuaded to supplement his New York season by giving a benefit concert in Carnegie Hall, Saturday evening, March 21, for the benefit of the hospital fund of the Hungarian Relief Society. The project is one in which the violinist and his wife are deeply interested, and the appearance is made in fulfillment of a promise given the Hungarian Relief Society two years ago. The program, a popular one, includes, among other numbers, the Dvorák "Humoresque" and Hubay's "Spanish Dance."

**GENEVIEVE FINLAY-STEWART**  
DRAMATIC CONTRALTO  
HAENSEL & JONES  
Aeolian Hall, New York

## MINNEAPOLIS CHAT.

### Recent Events Told of in Brief.

Minneapolis, Minn., March 5, 1914.

We have had rare opportunities this season of hearing about the Indians and their music. First came Charles Wakefield Cadman with Tsianina Redfeather to sing the songs, then Frances Densmore gave her scholarly talk on the Chippewas—and last, Harold A. Loring gave his lecture on the Sioux. Mr. Loring comes from the Normal School of Jamestown, N. D., and he appeared in the Assembly room of the Northwestern Conservatory upon a stage artistically draped in Navajo blankets, Indian baskets and Indian gear. Mr. Loring spoke of the primitive music of all Indians and especially of the Sioux. He claims that the Indians feel that they are losing their last heritage now that the white folks are, for the sake of preserving Indian music and traditions, using the camera and phonograph. Mr. Loring shows that of the three elements necessary in modern music (rhythm, melody and harmony) harmony is lacking, although there seems to be some harmony in their souls, but it is undeveloped. They use quarter tones, as well as tonics and diatonic. Indian music is always very melancholy which Mr. Loring claims shows that the Indians were a small race, always killing each other, even before the white man started his killing. The Indian is praying daily to the Great Spirit to restore him to his former glory. Music is an important part in the daily life of an Indian. He prays to the Sun, Wind, Water, etc., in fact all the things that we take for granted. Arthur Vogelsang, of the Northwestern faculty, sang two songs that Mr. Loring has gathered—the time in them changed every measure from three-quarter to four-quarter.

#### THE MUSICAL COURIER APPRECIATED.

News of the recently organized Chamber Concert Society comes from Mrs. Louise P. Albee, who has been so earnest in her endeavors to further this movement. In her letter to the MUSICAL COURIER correspondent, we quote the following: "The MUSICAL COURIER could not have been kinder to the society. We have thought best for many reasons to limit the membership to three hundred and fifty. That number at the present writing, only lacks ten subscriptions of being complete; so you see the whole thing only needed a start to go of its own accord. Of course, a good many personal letters have been written. Otherwise we have had no trouble. It certainly reflects great credit on those of our citizens who seem so ready to support any really worthy undertaking."

#### NORTHWESTERN CONSERVATORY NOTES.

At the University Chapel Hour on Thursday morning, February 26, Walton Pyre, head of the Conservatory Dramatic School, gave a program consisting of dramatic readings and the melodrama, "Sir Robert of Sicily." Arthur Vogelsang, head of the Conservatory School of Expression, has just completed arrangements to give a performance of "The Mikado" in the near future under the auspices of a prominent business organization of the city. The production will be put on at one of the leading theatres and the

cast will include from seventy to one hundred performers, some fifty of whom have appeared in several previous productions of opera by the school. The remainder of the cast will consist of students enrolled this year in the departments of voice, dramatic art and piano—any Conservatory student being permitted to try out for the chorus. The recitals of "The Mikado" began on February 27 at the regular meeting of the Opera Club.

The largest Conservatory audience of the month was in attendance at the faculty recital on February 28, when Walton Pyre, head of the Dramatic School, gave the following program: "The Littlest Girl"—a short story—R. Harding Davis; "Pro and Con"—an Acting Monologue—Leland T. Powers; "Taming of the Shrew"—Shakespeare—Scenes chosen from the play.

At the faculty recital on March 7, a lecture on Arnold Bennett, the novelist, will be given by Alta Churchill, instructor in English literature, Conservatory School of Expression.

At the students' recital Wednesday afternoon the following pupils gave the program: Marieanne Bolduc, Hazel Rousseau and Ada Hamilton, pupils of Miss Westvig; Isabelle Durey, pupil of Miss Hughes; Thelma McCulloch, pupil of Mr. Dicks; Etta Konoid, pupil of Mr. Fichtel.

Claire Coutant, instructor in the Conservatory Expression Department, is spending a few months in Florida. She writes that she is coaching the High School students of Stuart on the St. Lucie, where her father, C. C. Coutant, has just completed the building of a winter home.

Ethel Dougherty, associate in the Piano Department and head of the Theory Department, is to give two lecture recitals in connection with the music history course. The first lecture will cover the subject from the Suite of Bach and Handel to the symphony of Haydn; the second lecture will deal with the sonata and symphony from Mozart and Beethoven.

Mabel Nevins, a member of Miss Holbrook's class in short story and verse writing, read an original story entitled "A Modern Cinderella" before an audience of students and their friends on Wednesday, February 25.

#### THE MINNEAPOLIS SCHOOL OF MUSIC.

The regular Saturday morning faculty recital will be given March 7, by Oscar Koch, cellist, assisted by Harrison Wall Johnson, pianist. They will play for their principle numbers Mendelssohn's sonata. The recital will be open to the public without charge.

Signor Fabbri's lecture on interpretation, Saturday, February 28, was "Schumann." His subject for next week will be "Liszt and Brahms."

Harrison Wall Johnson gave the eighth talk before the Normal Piano class, Saturday, February 28. His subject was "The Chopin Etudes." The topic for next week will be "Two French Composers—I. César Franck."

Charles M. Holt gave a talk on defects in reading from the Hennepin County Teachers' Association at the Court House, Saturday.

Pupils of the dramatic department under the direction of Mrs. Charles M. Holt gave two groups of plays in preparation, an evening of Irish plays of Yeats and Singe to include "Shadow of a Glen," "Spreading the News" and

"Countess Cathleen" and another evening to include "The Romancer" by Rastand and a curtain raiser.

The following pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett read last week: Hazel Bartlett, St. Paul, Edna Grinager, Alice Mo at Longfellow School.

WILMA A. GILMAN.

#### Nielsen and Godowsky Score.

In the Williamsport (Pa.) Gazette and Bulletin considerable space was devoted to the recent joint concert of Alice Nielsen, the noted soprano, and Leopold Godowsky, the celebrated pianist. Part of the criticism follows:

The largest audience that has greeted any of the musicians in this season's grand artists' course, consequently producing much the largest door receipts of the season, assembled at the Lycoming Opera House last night to hear the world-famed pianist, Leopold Godowsky, and the great Alice Nielsen, the prima donna soprano of the Metropolitan Opera, whose name has long been a household word. In many respects it was the greatest concert ever heard in this city. Expectation has long been at a high pitch concerning Godowsky, but the playing of this giant of the black and white keys far exceeded all expectations, and his playing, especially the rendition of Campanella, was a dazzling exhibition of stupendous technic. . . . Godowsky is a great master of technic, but he is more; he is a poet and a great tone painter. He was recalled time and again and responded generously. . . . To say that Nielsen pleased her audience is putting it mildly. She charmed them with her exquisite voice and her great art. She won her listeners from the very first. Liszt's "Lorelei" was sung with a lofty and dignified interpretation befitting the text and setting of this great art creation, and Tosti's "Good-bye," as Nielsen sang it, will never be forgotten.

Alice Nielsen has a voice of pure lyric quality and of exquisite timbre, and a personality that is fascinating. It is an interesting fact to note that both of these artists, Godowsky and Nielsen, had heard each other many times, but never became personally acquainted until they met last night just before the program began. (Advertisement.)

#### Butt-Rumford Tour.

March 18—Duluth, Minn.  
March 20—Minneapolis, Minn.

March 22—Chicago, Ill.

March 24—Milwaukee, Wis.

March 26—Detroit, Mich.

March 29—Boston, Mass.

March 31—New York, N. Y.

April 1—Brooklyn, N. Y.

April 3—Toronto, Canada.

April 6—Pittsburgh, Pa.

April 8—Indianapolis, Ind.

April 13—Wheeling, W. Va.

April 16—Toledo, Ohio.

April 19—Chicago, Ill.

April 21—Columbus, Ohio.

April 24—Montreal, Canada.

April 26—New York, N. Y.

April 28—Allentown, Pa.

April 30—Hamilton, Ont., Canada.

May 2—Toronto, Canada.

May 4—London, Ont., Canada.

May 6—Ottawa, Canada.

May 12—Hartford, Conn.

May 14—New Haven, Conn.

May 15 or 16—Providence, R. I.

#### De Bernyz Pupil Heard.

On Wednesday evening, February 25, Mr. Whitney, a basso who has been under the tutelage of Professor de-Bernyz for some time, appeared at the Judson Memorial Church, New York, in the solo part of Haydn's "Creation." This young basso has a splendid voice and his intelligent use of it displays to good advantage the special method of tone production for which de-Bernyz is so well known. The young singer's interpretation of this effective work was full of artistic merit. He will again be heard on the evening of March 20 at the St. Luke's Chapel, when he will sing the solo bass parts in "The Seven Last Words," a sacred cantata by Dubois.

#### Osborn-Hannah on Long Tour.

Mme. Jane Osborn-Hannah, soprano of the Chicago Grand Opera Company, is now on a coast-to-coast tour with that organization. She will be featured as Nedda in "Pagliacci" with Titta Ruffo, and will also appear in her usual Wagnerian roles.

#### A Boost.

There is much fine music by composers who have been born and educated in this country, but not much of it appears to appeal to artists who give concerts.—Chicago Record-Herald.

#### A. W. Fritschy Here.

A. W. Fritschy, the Kansas City concert manager, was in town last week, completing arrangements for his Western plans next season.



MINNEAPOLIS THURSDAY MUSICAL CHORAL CLUB.  
Hal Woodruff, conductor.

# RUDOLF BERGER'S NEW YORK TRIUMPH

New York Evening Mail, February 6, 1914:

There were two events of interest at the Metropolitan yesterday, the chief one being the American debut of Rudolf Berger as Siegmund in the second performance in the afternoon cycle of "Der Ring." The other was the first performance this season of "Don Pasquale," which must be rated among important events from the moment Toscanini takes the baton.

There was much interest in the German tenor, particularly among those who knew his history. Berger was a "hero-baritone" and was known in all the greatest musical centers of Europe as such. One summer while Oscar Saenger was abroad they met. Saenger raised objection to the quality of Berger's voice, stating it was clearly a tenor.

This resulted in the baritone coming to New York, where he gave himself to daily study with Mr. Saenger to accomplish the change.

He remained under contract abroad and was not permitted to sing under any conditions in this country. Two years ago he made his debut as Lohengrin, and by this time few remember that on the same stages where he now appears he sang the leading baritone solos.

"Die Walküre" had one of the most enjoyable performances that lies in the hands of Alfred Hertz. It was greatly enhanced by the presence of Berger, whose success was so immediate that he gained ten or twelve recalls after the first act.

He has a full, ringing voice, with ease in the high range and a smooth production throughout. He has a fine stage presence. He was, however, much disfigured by the wig he wore. It may be historically correct, but it is not in line with the Wagner tradition, as noted in Bayreuth.

New York Evening Telegram, February 6, 1914:

When the stormy overture to "Die Walküre" began in the Metropolitan Opera House yesterday afternoon the Perfect Wagnerites who crowded the house were tiptoe with excitement over the new tenor, Rudolf Berger, making his first appearance here as Siegmund.

He proved to be of really heroic proportions, actually towering over the noble Sieglinde of Olive Fremstad. Mr. Berger once sang leading baritone roles. He is now an undoubted tenor with a voice of considerable beauty. He is, moreover, a splendid dramatic artist, and the Metropolitan is fortunate in adding a singer of such power and presence to its German forces.

New York Evening Sun, February 6, 1914:

Whoever dug up the spring styles for a prehistoric cave man in Rudolf Berger's debut as Siegmund in "Die Walküre" at the Metropolitan yesterday afternoon did the tenor an ill turn in one respect. A sort of antediluvian Absalom, he wore his wig of blond hair tied in a Psyche knot. Added to that was a tunic of baby blue under his sheepskin coat. And all this was "historical correctness" of the kind that the German Kaiser himself is said to insist on in the personally directed productions at the Berlin Royal Opera. Clothes aside, the new man made a fine impression. His "Spring Song" had the fresh, clear, "bright" tone quality of vigorous youth. He sang and acted with ease and assurance, and he stood 6 feet 4 in his sandals, a peer of pagan gods and heroes as this public knows them in the great cycle of the "Ring."

With Berger, whose name is pronounced with the "g" hard, like English "burgher," there appeared Braun and Ruyadael, among the tallest men of the stage. Gadski, Fremstad and Ober were three women stars in their way as noteworthy as any in recent years. A "Valkyrie" octet, more tuneful than usual, included Sparks, Alten, Curtis, Fornia, Eubank, Robeson, Mattfeld and Duchene. There wasn't a "sour note" in the lot. In fact, "Die Walküre" is rarely so beautifully sung. Hertz led his huge orchestra, which crowded out the first row of chairs on the ground floor. The audience was again one of the largest that ever listened to a "Ring" cycle in New York.

New York Herald, February 6, 1914:

For the third time this season a new tenor faced an audience in the Metropolitan Opera House yesterday afternoon when Rudolf Berger sang Siegmund in a repetition of "Die Walküre." It was the second performance in the Wagner "Ring" matinees, and the audience filled the house.

The audience welcomed the new German tenor with great enthusiasm. At the close of the first act he was called out a dozen times, with Mme. Fremstad. After the second act he received a lot of flowers. On every side individuals in the audience could be heard commenting upon the success of the new singer.

Mr. Berger is a giant, several inches above six feet in height and broad in proportion. His carriage is manly, his stage presence impressive. He gave the impression of the son of a god, which he is in the legend. His movements were not marked by grace, but had something of the awkwardness of the cave man.

Oddly enough, he wore his hair tied in a sort of wild Psyche knot in the back of his head, it being done up with a strand of forest grass. This did not add to the effectiveness of his make-up. Of course, it started the tongues a-wagging, one person remarking:

"This Siegmund wears a Psychemund knot in his hair."

Be that as it may, Mr. Berger is a robust tenor. His voice originally was baritone, but in yesterday's singing it revealed nothing but a pure, high tenor quality. He is at his best in heroic moments, for he seemed yesterday to lack the poetic entirely, and his delivery also was without evidence of finer shadings. His enunciation was remarkable for its clarity. Later appearances may reveal some poetic or romantic style which he did not display yesterday. But he gave complete evidence yesterday of being a valuable acquisition as a heroic tenor of impressive appearance.

New York World, February 6, 1914:

New opera tenors come and go, but occasionally a season brings one approaching or attaining the standard established by the particular music public of this city. An event of this nature was recorded at the Metropolitan yesterday afternoon when Rudolf Berger, from the Berlin Royal Opera, made his American debut as Siegmund in "Die Walküre."

Especial interest was evinced by the very large audience attending the second music drama of the matinee "Nibelungen Ring" cycle because of accounts from abroad telling how Mr. Berger's voice had been turned from baritone to tenor, a feat which always causes wonder.

When, therefore, it became apparent that the newcomer was an artist deserving to be added to the Metropolitan list of principals there was satisfaction, and at the close of the first act the assemblage gave Mr. Berger a reception which must have delighted the young singer. The courteous action of Mme. Fremstad in voluntarily insisting that Mr. Berger take a curtain call alone is to be recommended.

Mr. Berger is almost as large a man as Leo Slezak, and this commanding presence is useful in the portrayal of Wagnerian roles. It is scarcely possible to pronounce final judgment upon a singer after a single hearing, but there is abundant evidence to indicate that Mr. Berger will make a place for himself at the Metropolitan.

New York Press, February 6, 1914:

At the season's second performance of "Die Walküre," given yesterday afternoon in the Metropolitan Opera House in the cycle of Wagner's "Ring of the Nibelung," special interest centered in Rudolf Berger, whom the role of Siegmund introduced for the first time to an American audience.

Only a few years ago the tall towering tenor was a baritone and distinguished himself sufficiently in that capacity to be drawn into Cosima Wagner's artistic family in Bayreuth. There he became acquainted with Marie Rappold, now Frau Rudolf Berger, and with the Brooklyn soprano's German-American teacher, who undertook to raise his voice to a higher and more profitable range.

He came to New York for his training, and while learning to put himself into new vocal harness had plenty of opportunity to study the performances in the Metropolitan Opera House, where he was a frequent visitor.

#### IMPRESSION FAVORABLE.

There can be no question that Berger made a most favorable impression yesterday, not only because of his heroic stature—though unquestionably his appearance added a great deal to the effectiveness of his portrayal of the Volung—but also because of his eloquent singing and his excellent diction. In fact, the former baritone was greeted after the first act with demonstrations of enthusiasm quite out of the ordinary.

Few persons who knew nothing of his past would have had the slightest suspicion yesterday that Berger once had sung baritone roles. In body, in fibre, in timbre, his voice is now essentially that of a tenor, moving easily and with no signs of effort in its new tonal altitudes.

Somewhat compressed, somewhat metallic in its resonance, to be sure, his tone production hardly fulfills ideal demands. But though his voice is penetrating, rather than powerful, it is nevertheless agreeable to the ear and remarkably well adjusted throughout its range.



RUDOLF BERGER

Certainly Berger gave a most picturesque impersonation of Siegmund—one of the best, thought many in yesterday's audience, heard here in recent years—and to judge from his debut he ought to prove a valuable member of Giulio Gatti-Casazza's flock of German artists.

New York Tribune, February 6, 1914:

Though "Die Walküre" had been heard twice before this season, yesterday's performance was of unusual interest in that it marked the American debut of a new tenor, Rudolf Berger. It had been reported in the journals that Mr. Berger was a baritone made over into a tenor, but his singing gave no evidences to support this statement. His voice proved to be one of true tenor quality, heroic in power and in tone, but one which bore some of the unpleasing results of the present approved Germanic school. Splendid as it was in declamatory passages, it was uniformly hard and utterly lacking in any attempt at nuance. As a result his Siegmund, while superbly conceived in its aspects of primitive power, was lacking in poetic charm.

In stature Mr. Berger is a giant, his figure graceful, his face mobile and his bearing both dignified and plastic; when he has learned the value of nuance and legato he will undoubtedly prove a most valued acquisition to the company. As it was, he won his audience yesterday as few tenors of recent years have succeeded in doing, and at the curtain of the first act received what was a veritable ovation. He and Mme. Fremstad were called before the curtain nearly a dozen times, and finally the fair soprano persuaded him to take a call alone, which he did, to the accompaniment of deafening applause and even cheers.

New York Sun, February 6, 1914:

The performance of the Wagner music drama in the afternoon provided opportunity for the first appearance in this city of Rudolf Berger, lately of Berlin.

Mr. Berger started out in life as a baritone, and seeing the error of his ways had his voice replaced and is now a tenor. Any one who never heard him sing a baritone part must wonder how he could have done it. There is no trace of baritone quality in his voice now.

He is a man of heroic figure and fine face and his physical fitness for the great roles of the Wagnerian drama is such as the local stage has long lacked. It may be added that he sang Siegmund yesterday in a manner to arouse hopes for the immediate future.

New York Evening Journal, February 6, 1914:

The coming of new tenors unto a land still athirst for high notes and filled with much joy when it gets them is always a matter of moment, although often enough of but short life in the long history of things operatic. Rudolf Berger, a new tenor, in his first appearance as Siegmund, in "Die Walküre," when that first portion of the trilogy of the "Nibelungen Ring" had its presentation at the Metropolitan Opera House, at the matinee cycle, received a warm greeting.

Every seat in the auditorium had been sold for this second afternoon performance of the "Ring," and, since these audiences are far more demonstrative than those of the regular subscription, Mr. Berger had a fortunate occasion for his debut.

Mr. Berger originally sang baritone roles, but in the last few years has been able to employ his upper tones so that he can compass the so-called heroic German tenor parts. His voice shows little effect of the process of extending its practical range, for it is apparently well equalized throughout. It is a voice of great power and fine quality and it is managed with skill.

## CINCINNATI PREPARING FOR ITS MAY FESTIVAL.

**Mahler's Third Symphony to Be a Feature—Carl Flesch Scores as Soloist at Symphony Concerts—Various Concerts and Recitals.**

Cincinnati, Ohio, March 5, 1914.

Between the regular rehearsals for the symphony concerts and rehearsals for the May Festival the Cincinnati Orchestra members are very busy just now. The festival will open on the night of May 5 with Berlioz's brilliant dramatic legend, "The Damnation of Faust," the festival chorus, children's chorus, soloist and orchestra taking part. The next night Bach's B minor Mass will be given by the festival chorus, assisted by a chorus of children, soloist, orchestra and organ. The following afternoon, May 7, an orchestra concert will be given, with Pasquale Amato as soloist. The children's chorus will sing Schubert's "The Lord Is My Shepherd." The next evening Verdi's Mazoni Requiem will be given by the festival chorus, orchestra and soloists. On Saturday afternoon an orchestra concert, with Mme. Schumann-Heink as soloist, will be given. Mahler's third symphony will be performed at this concert, for the first time in America, the "Angelic Choir" being represented by the chorus of children. The festival will close May 9 with a special program, including solo numbers and Beethoven's ninth symphony.

### CARL FLESCH WITH SYMPHONY ORCHESTRA.

The ninth pair of symphony concerts, held in Emery Auditorium, February 27 and 28, were unusually interesting, owing to the beauty of the program and the first appearance here of Carl Flesch, the Hungarian violinist, who achieved an immense success. His playing of the Beethoven concerto in D major was about as perfect an achievement as anything of the sort well could be. On Friday afternoon the audience rose to this artist in unaccustomed warmth and on Saturday night the applause assumed the proportions of an ovation, particularly when Flesch, with Dr. Kunwald at the piano, gave Schubert's "Ave Maria" as an encore. In addition to the Beethoven concerto he played the sonata in G minor for violin alone by J. S. Bach.

The orchestral numbers were overture to "Le Nozze di Figaro," Mozart; Symphony No. 4, in E minor, Brahms; overture, "Der fliegende Holländer," Wagner. Dr. Kunwald's interpretation of the Brahms symphony was in accord with his well known love of the classics. The orchestra played this difficult work in superb style, showing the splendid material of which it is composed, and the results of its rigid training under Dr. Kunwald. The Wagner overture and the delightful Mozart overture were received with much applause.

### HAHN-THALBERG CONCERTS.

Adolph Hahn, violinist, and Marcian Thalberg gave the second of their series of concerts in the Gibson House ballroom on Tuesday evening, presenting Mrs. Theodore Workum, soprano, as soloist. The program was an exceptionally brilliant one, offering many new features, such as the group of violin duets by Mr. and Mrs. Hahn. Mr. Hahn and Mr. Thalberg opened their program with the Mozart sonata in G major, which was given with great attention to detail and due respect to the delightful manner of the composer. Mrs. Workum, who made her professional debut at this concert, sang a group of Schubert and Schumann: "Liebesfeier," by Weingartner, a folksong by Friml, and "Frühlingseinzug," by La Forge. Her voice is a lyric soprano of wide range and she sang with much ease and delightful stage presence. Her second group of songs included "Song of the Nile," Courtland Palmer and "Call Me No More," by Cadman. The Beethoven "Kreutzer" sonata for piano and violin closed the program.

Mrs. Maurice Joseph and Lena Palmer played the accompaniments most artistically. An audience which filled the handsome ballroom enjoyed the concert.

### AN INTERESTING PROGRAM.

A large audience was attracted to the Cincinnati Conservatory of Music, March 2, when the two talented young musicians, Harold Morris and Sigurd Frederickson, cellist, gave a joint recital. Their program was as follows:

Sonata for piano and violoncello, op. 38.....Brahms Variations on a rondo theme, op. 31.....Tchaikovsky A Winter's Idyll.....Harold Morris Liebestod (Tristan and Isolde).....Wagner-Liszt Sonata for piano and violoncello, op. 36.....Grieg

### CINCINNATI CONSERVATORY NOTES.

The musicale given before the teaching forces of the Covington public schools last Thursday, was one of the interesting events of the week, across the river. The music had been arranged by Margaret Pace and presented talent from the artist department of the Cincinnati Conservatory of Music. The participants were: Martha J. Craver, Cornelia Munz, Josephine Grelich and Ruth Hunter, with Inez Gill and Flora Briggs at the piano.

Emma Noe, pupil of Dr. Fery Lulek, received an ovation at Charleston, W. Va., last Sunday on the occasion of her singing at the Civic League Improvement Concert.

Her vocal art and the beauty of her voice were warmly commented upon, and plans are being made for her return.

The advanced class of Frederic Shaller Evans were heard in recital at the Cincinnati Conservatory of Music last Friday evening. An audience, which filled Conservatory Hall enjoyed the concert, and testified their appreciation in hearty applause. Those appearing on the program were Waller Whitlock, Lloyd Miller, Mrs. Curtis Dougherty, Lenore Fries, Louise Isselhardt, Fanny Des Jardins, Bristow Hardin, Louise Bundschu, and Mrs. Joseph Rawson, Jr.

An organ recital by pupils of Mrs. Rixford, assisted by Ida Hoerner, contralto from the class of Lino Mattioli was given at the Odeon the evening of March 5. Miss Hoerner, who possesses a voice of much richness and beauty, sang Sullivan's "The Lord Is Risen" in a manner worthy of her master, Sig. Mattioli, who has trained many of the successful professional singers of the day. The event was well attended.

### COLLEGE OF MUSIC ANNOUNCEMENT.

Much interest is being attracted by the announcement made by the College of Music that it would present three of its popular and highly efficient artists in an extraordinary evening of chamber music, at the Odeon, March 24.



MRS. ADOLPH KLEIN.

The artists referred to are Adele Westfield, pianist; Emil Heermann, violinist, and Ignatz Argiewicz, cellist. Each member of this trio is a musician of exceptional gift, and music lovers will be much interested in hearing them in an ensemble program. The program will be classic and modern and in all probability will include a Haydn trio, Beethoven trio in E flat and the Rubinstein in E flat. This concert will be included in the subscription series, being the tenth.

### JESSIE PARTON TYREE.

### Conti Opera School.

It is but twelve weeks since the opera school of Arnaldo Conti in Boston, Mass., came into existence, yet in that brief time there have been attracted to it several pupils who already bear more than ordinary promise of brilliant operatic careers. Among these are Clarence L. Richter, a young tenor, who possesses, in addition to a beautiful voice, a depth of feeling and passion in his singing seldom found in pupils. Of Mrs. Rosenfeld, another pupil, Mr. Conti says: "She has the most pure, clear lyric soprano voice I ever have heard; the ideal voice for a Marguerite or a Mimi." May E. Coombe, a coloratura soprano of unusual powers, is another budding operatic aspirant of the Conti school, while a young Italian tenor, with an absolutely exceptional voice, is still another discovery of Mr. Conti's for whom he predicts great things.

"But," says Mr. Conti, "what I need for my school and what I dream of night and day, is a permanent home for it on a large scale, where, with a proper stage, orchestra, chorus, scenery and costumes, the pupils could learn more than the art of singing and the music of the operas. They could learn to sing with orchestra, to depend on the conductor to familiarize themselves with the ensembles, to act, to 'make up'—in short, all those things so necessary and important for an operatic debut.

But so ideal a school cannot be formed by a single private teacher with limited resources. It is necessary to find some generous benefactor, who (as happens in the cases of many scientific institutions, universities and schools) shall dedicate a certain amount of money for this purpose. Inasmuch as the number of American people devoting themselves to an operatic career is so great, this seems an idea well worth consideration, and should appeal to those conspicuous art benefactors whose great wealth could go to no better purpose than for the establishing of such a musical institution now existing neither in America or Europe.

### Some Philharmonic Concerts.

Ottlie Metzger took the place of the indisposed Mme. Matzenauer at the New York Philharmonic concerts last Thursday evening, March 5 and Friday afternoon, March 6, in Carnegie Hall, and sang the "Gerechter Gott" aria from "Rienzi" and the "Samson, recherchant ma présence" aria from Saint-Saëns' "Samson and Delilah." It was natural that with her operatic experience the great contralto from Hamburg should handle those numbers with magnificent mastery, and she made them so dramatic in delivery and informed them with such opulence and beauty of tone that all hearts became captive to Mme. Metzger, and she ruled like a fully crowned queen of song. Again her faultless diction and intense illumination of the text meanings emphasized themselves as leading characteristics of her interpretive art. She is a singer of truly ideal gifts.

The orchestra covered itself with glory in Noren's interesting and exceedingly well made "Kaleidoscope," which introduces and paraphrases a theme from Strauss' "Heldenleben," and the players also won high praise from the listeners for an unusually finished and authoritative reading of the Beethoven C minor symphony, played in memory of the late Mrs. George R. Sheldon, who worked so hard to put the Philharmonic Society on a secure and permanent financial basis. The "Parsifal" prelude was another number that gave pleasure on a particularly well selected and splendidly performed program.

### PHILHARMONIC SUNDAY CONCERT.

The largest house of the season attended the Sunday afternoon concert of the Philharmonic Society in Carnegie Hall, March 8, the Tchaikowsky "Symphony Pathétique" being the drawing attraction, no doubt. This received a stirring performance, and the attentive attitude of the large audience was an eloquent compliment.

Other orchestral numbers were Goldmark's "Spring" overture, Saint-Saëns' "Danse Macabre" and Tchaikowsky's "Marche Slave." Leo Schulz was the soloist, playing a Molique andante and the Popper "Elves' Dance," the latter showing his excellent technic, and the former his fine tone. Liberal applause expressed the appreciation of the listeners.

### McCormack Recital.

John McCormack, the Irish tenor, who is following up his extraordinary conquests of the Antipodes with remarkable successes in the Western cities, will give his New York recital at the Hippodrome on Sunday evening, March 15. This is the program:

Recitative and arioso—	
Deeper and Deeper Still (from Jephtha).....	Handel
Waft Her Angels (from Jephtha).....	Handel
Mr. McCormack.	
Adagio .....	Ries
Intermezzo .....	Schumann
Jai pleure en reve.....	Hück
Love's Quarrel .....	Cyril Scott
The Lord Is My Light.....	Allitsen
Mr. McCormack.	
Arioso .....	Handel
Minuet .....	Beethoven
Mr. McBeath.	
Ancient Irish songs—	
Down by the Sally Gardens.....	Arr. Hughes
She Moved Thru the Fair.....	Arr. Hughes
In Fanad's Grove.....	Arr. Hughes
The Next Market Day.....	Arr. Hughes
Mr. McCormack.	
Chanson Louis XIII and Pavane.....	Couperin-Kreisler
Mr. McBeath.	
In Her Simplicity (Mignon).....	Thomas
Elucevan le Stelle (La Tosca).....	Puccini
Mr. McCormack.	

### Hopkinson Sings at Maryland College.

Dr. Merrill Hopkinson's recital at Western Maryland College, Westminster, Md., February 19, was the occasion of the following, which appeared in the Westminster Times of February 27:

The other part of the program was a song recital by Dr. Merrill Hopkinson, the well known Baltimore baritone. His program showed a wide range in selection, and was so carefully made up with due regard for proper balance of different styles that the effect was most pleasing. Dr. Hopkinson is not only the possessor of a magnificent voice, which he uses most artistically, but he has an unusually fine sense of interpretation; a rare combination. Music critics are wont to say of a singer, doubtless when they mean high praise, that he sings "with authority"; you get an idea of what that means when you hear Dr. Hopkinson.

The old Welsh air, "All Thro' the Night," Schubert's "Who Is Sylvia?" Kuhn's "Invictus"; Homer's "Uncle Rome," Damrosch's "Danny Deever," and the delightful little song, "Real and Ideal," set to music by Dr. Hopkinson himself, were some of the interesting numbers. (Advertisement.)

### Enough for One Man to Do.

"I've written a song."

"Then be satisfied with that. Don't insist on singing it also."—Morris County Chronicle, Morristown, N. J.

## OPERA SEASON COMES TO AN END AT BALTIMORE.

**Chicago Opera Company Makes Final Appearance in "Jewels of the Madonna"—Oratorio Society Concert and Other Attractions.**

{Phone, Tuxedo 752 F.  
213 Prospect Avenue, Roland Park,  
Baltimore, Md., March 6, 1914.}

The season of the Chicago Opera Company was brought to a brilliant close with a fine performance of Wolf-Ferrari's "Jewels of the Madonna." Campanini was announced to conduct, and there was general disappointment when it was found that he would not be here. Perosio, however, acquitted himself admirably, arousing such enthusiasm that he repeated the waltz before the third act. There was an admirable cast, consisting of Carolina White as Malibella, Amadeo Bassi as Gennaro, Giovanni Polese as Rafael, and Louise Berat as the Mother, in the principal parts. The beautiful scenery added to the satisfactory ensemble. The rumor that the coalition between Philadelphia and Chicago is to continue is gratifying to Baltimore, as it will insure us an opera season of our own again.

### WILHELM BACHAUS IN RECITAL.

Wilhelm Bachaus gave a most successful recital last Friday. He is a delightful pianist from every point of view—possessed of wonderful technic, poetic insight in interpretation, and a nice sense of values in tone coloring.

### MARION ROUS AT THE ARUNDELL CLUB.

On Saturday afternoon Marion Rous, pianist, gave an interesting lecture recital at the Arundell Club; subject, "Program Music." We are having lecture recitals at every turn this season, good, bad and indifferent; and the Arundell Club has been the scene of a great many, embracing all three degrees. Miss Rous' offering was decidedly in the first class. The lecture was first illustrated by snatches of various works, and finally by several piano pieces in full, including the revolutionary study of Chopin, "The Shepherd" by Debussy, a nocturne of Grieg, and "The Ocean" by MacDowell; all of which were very well played.

### DR. HOPKINSON AT CITY COLLEGE.

A lecture on "The Irish as a Nation" was given at the City College, Tuesday night, before an audience of 1,000 people, by Dr. de Witt F. Benham, with illustrative music by Dr. Merrill Hopkinson. The program opened with "Kathleen Mavourneen" and "Killarney." A second group consisted of "Aghadoe," by Howard Brockway, and "Little Mary Cassidy," Stanford, and the evening closed with "Father O'Flynn." Mrs. Henry Franklin accompanied the singer.

### JOHN F. OSBOURN AT CHARCOAL CLUB.

John F. Osbourn, baritone, has met with success as the soloist at several of the afternoon musicales at the Charcoal Club exhibit. He will sing again on Saturday afternoon, with Marie Baldwin as accompanist. Mr. Osbourn will be remembered for his excellent performance of Baron Douphol in the Melament Opera Class production of "Traviata" last spring. He is also to sing this year in "Freischütz."

### ORATORIO SOCIETY.

On Thursday night the Oratorio Society gave a very delightful performance of the Verdi "Manzoni" requiem at the Lyric. Josef Pache, the director of the society, was unfortunately ill, and had to miss the performance.

after having had all the labor of preparation, Gustav Strube conducted in his place and made a tremendous and well deserved hit. The attacks were excellent, and the fine contrasts of light and shade were brought out finely.

The quartet did remarkably beautiful ensemble work. Lillian Wiesike, soprano, has a lovely voice, hardly heavy enough for the others in its lower register, but beautiful in the upper tones. Cora Barker Vanney, contralto, made a deep impression because of her fine work and the smooth and beautiful quality of her voice. William Wheeler, tenor, has a very sweet voice of rather light caliber. Frank Crafton, basso, sang with his usual authority, his rich tones being felt as deeply in this quartet work as in solos.

### BALTIMORE NOTES.

David S. Melamet is training the students at Goucher College for an elaborate musical entertainment, with orchestra, which will be given in the spring. The nature of the entertainment is being kept secret, but it is safe to say that it will be an artistic triumph in Mr. Melamet's capable hands.

On Tuesday night Arthur Newstead gave the second of a series of three Chopin recitals in the chapel of First Methodist Church under the auspices of Goucher College.

I. Kaiser, tenor, sang the aria from "L'Elisir d'Amour" at the Lyric Sunday night.

Last week's Washington letter contains an account of a production of "Elijah" by the Oratorio Society, in which the soloists were all from Washington. This sort of enterprise and faith in home talent is what Baltimore so sadly lacks, and in which she would do well to emulate her sister city. We have here many good singers, who are in frequent demand for oratorio all over the country; but we at home are never allowed to hear them in this, their best work, because the Oratorio Society here evidently considers the Baltimore label to be a fatal stigma.

D. L. F.

### PAULO GRUPPE SCORES AT NEW CASTLE.

Paulo Gruppe, the noted Dutch cellist, scored another brilliant success when he appeared on February 26 at New Castle, Pa. Regarding his appearance on this occasion the New Castle Herald of February 27 said the following:

Paulo Gruppe, the distinguished Dutch violoncellist, captivated his audience in the rendition of his first group of three numbers when



PAULO GRUPPE, THE CELLIST, WITH HIS BROTHER, WHO IS A SCULPTOR.

he showed a technic at once facile and true. His style is free and artistic and he yields his bow with skill and energy. He makes his instrument sound like the cello section of an orchestra, so sonorous, vital and aggressive is the tone which he wrings from it. The artistic self control and repose of the young cellist made a good impression. His encore numbers were "Humoresque," by Dvorak, and "Moments Musicales," by Schubert.

### U. S. KERR IN YORK, PA.

In the issue of March 4 the York Daily, of York, Pa., paid the following tribute to U. S. Kerr, the well known New York basso, following his appearance there:

One of the most pleasing musical events of the winter was the song recital given last night in Christ Lutheran Chapel by U. S. Kerr, basso-cantante, of New York City, assisted by W. A. Burge-meister, pianist. The singer was greeted by a good sized audience which was delighted with the concert and manifested its appreciation by frequent and enthusiastic applause.

Mr. Kerr has a deep, rich bass voice of superior quality and his singing revealed thorough vocal culture. Every number of the well selected program merited the favor with which it was received. The selections, in addition to a number of pleasing lyrics, included the "Pagliacci" prologue and Toreador song from Bizet's "Carmen," which were capably sung, arousing the greatest enthusiasm.

# WILLY BURMESTER

### Some European Press Opinions:

A violinist such as Willy Burmester, who gave a "Paganini evening" in the Singakademie on Thursday, together with the Philharmonic Orchestra, has never been known before. Inclined as one is to believe that the limit of all possibilities has been reached in technic, we are taught ever and again that our assumption is an error, for not only the "what" but the "how" has to be considered. Burmester's achievements in thirds, sixes, octave runs, entire pizzicato passages, double flageolets and things of like calibre, border on the marvelous, and yet his tone, even in the most intricate items, remains invariably pure and noble. The refined canthene and markedly developed feeling of the violinist have to be praised—qualities that raise his recitals high above the virtuosodom expressed in his program.—*Berliner Tageblatt*.

Ever welcome to his numerous admirers, Willy Burmester gave a concert yesterday in the Beethoven Saal. The celebrated violinist today no longer ranks as the greatest "technician" only; he, able to interpret the E major concerto by Bach with such depth of feeling and penetration, is a great musician as well. The artist's manual virtuosity naturally scored a huge triumph in Paganini's "Witches' Dance," the difficulties of which he actually enhanced, and his audience was spellbound, to say the least! Burmester may deem himself fortunate that he was born several centuries too late, for in earlier days he undoubtedly would have been burnt as a magician.—*Berliner Zeitung*.

Burmester is the Raphael among violinists. In very truth he plays with Raphaelian beauty. Similar to the lack of all overload, hard, exaggerated colorings in Raphael's paintings, where all is endowed with absolute beauty and perfect balance, does Burmester play to the exclusion of all extravagancies. The public raved, primarily, of course, in response to Paganini's wizard-like variations, played in almost inconceivable fashion, as though the mixture of flageolet bowing and pizzicato to our integral scales were nothing! Musicians will have chiefly favored Spohr. Impossible to rival the manner in which Heinz Burmester interpreted the wonderful concerto of this German romancer—soulfully, simply, absolutely not effeminate. They term the pied piper of Hamelin a fairy tale. Pray, what else is such violin playing? Burmester's violin does not bewitch rats or children, nor does he lead them into the Weser or into the depths of the mountain. But he bewitches humanity until it is helpless, powerless. The overcrowded house yesterday was spellbound, held enthralled. Such is the might of personal artistry!—*Berliner Abendpost*.

His playing was flawless, priceless. The sun rose when his bow passed over the strings, caressingly, speedily.—*Leipziger Neuste Nachrichten*.

Burmester alone can clothe the greatest difficulties in sounds of such beauty! Not violinists alone, not only all musicians, but singers of both sexes can learn from Burmester how one should phrase, how to unite rhythm with innate soulful expression.—*Leipziger Tageblatt*.

Willy Burmester played Bach's E major concerto for the violin and again proved himself to be our leading Bach violinist. No one can rival him in penetrating into the master's style.—*Berliner Volks-Zeitung*.

### In America Season 1914-15

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**PUBLICATIONS  
AND REVIEWS**
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**Oliver Ditson Company, Boston.**

"OPERA SINGERS, A PICTORIAL SOUVENIR WITH BIOGRAPHIES OF SOME OF THE MOST FAMOUS SINGERS OF THE DAY." By Gustav Kobbé.

This fascinating book of facts and stories about some of the most famous singers of our times hardly require an introduction to our readers, for it has already reached its sixth edition.

Many changes, however, in the contents make this edition almost a new work. One may note here the whirligig of time in its effect on opera singers. Caruso, who was not in the first edition at all, he being then entirely unknown here, now leads the book with his biography. The biographies of the famous singers of the Maurice Grau regime, which led the book in its earlier editions, are now placed after the pictorial section, into which many new portraits have been introduced. Those artists, who have not quite yet achieved the distinction of biographies in Gustav Kobbé's work, are well represented in the pictures.

The book is not a collection of criticisms, but of anecdote and interesting biographical detail. It is pleasant light reading, though reliable as a work of reference so far as it goes.

**White-Smith Music Publishing Company, Boston.**

"SECULAR PART SONGS FOR WOMEN'S VOICES."

Mammy's Littl' Honey (a Coon Hush).....	Geo. Lowell Tracy
Accompaniment ad lib.	
Black Cat Band, The (humorous).....	Victor Vane
Unaccompanied.	
Cradle Song .....	Kate Vannah
Accompaniment ad lib.	
Good Bye, Sweet Day .....	Kate Vannah
Pilgrims' Chorus, The .....	Richard Wagner
Village Blacksmith, The (arr. by H. L. Heartz).....	W. H. Weiss
Accompaniment ad lib.	
I've Gwine Back to Dixie (Plantation).....	C. A. White
Accompaniment ad lib.	
Joy Shall E'er Be Thine.....	C. A. White
Twilight: Bells (serenade).....	C. A. White
Accompaniment ad lib.	
Those Evening Bells.....	Solon Wilder
Unaccompanied.	
Maid with a Duster, A (humorous).....	A. F. Loud
Accompaniment ad lib.	
Lovely Night, O Night Divine.....	Offenbach
Spirit of the Evil Wind (Po-ho-no) Indian Lullaby.....	H. J. Stewart
Cuddle Snug and Warm (Plantation Lullaby).....	W. F. Suds
The Dream-Maker Man.....	Abbie Norton Jamison
Unaccompanied.	
Fly White Butterflies.....	Harvey B. Gaul

To this list must now be added a new four-part song for women's voices by Charles Wakefield Cadman, called "The Advance of the Amazons." The words are by Nelle Richmond Eberhart, and they refer to the renowned militant women of antiquity, not to any modern advance of the fair brigade. In his accompanying music the composer has expressed the martial and determined spirit of the poem, and has made a wholly effective but by no means easy part song, which, however, will amply repay study. As it is written for and dedicated to the St. Cecilia Chorus, of New York, conducted by Victor Harris, the work is certain of a good performance notwithstanding its difficulties.

"THE ORGAN STUDENTS' BACH." A collection of twenty-three compositions by J. S. Bach, selected and edited by James H. Rogers.

As the title perhaps sufficiently indicates, this volume is primarily intended for instructive purposes. But the editor believes that many organists who have left their student years far behind, will find in it much attractive and comparatively little known material, for church service and recital. The eight short preludes and fugues have served, with good reason, for many years, as the student's intro-

duction to the works of the mighty master. Better material cannot be found. But there are compositions by Bach of quite moderate difficulty scattered among the eight or nine large volumes of Bach's organ works, and hence not readily at hand for purposes of study.

The selection here offered comprises a number of these preludes, as well as other compositions of a miscellaneous nature, which are technically within the grasp of the young organist in the earlier stages of his development. It is believed that the variety in style and technical requirements thus presented will prove an added stimulus for consistent study in polyphonic playing, upon which, of course, all true organ technic is based. In the registration, while it is marked for an organ of moderate size, an attempt has been made to indicate a more expressive rendering of these compositions than is commonly heard, and students having at their command an organ of greater resources are urged to use the indicated registrations freely. It must be admitted, however, that the guidance of a capable teacher is almost necessary to avoid the two pitfalls of dullness and extravagance of interpretation. The editor has endeavored to arrange the pieces in strictly progressive order, but he realizes that in this matter it will be much diversity of opinion. He would urge that due consideration be given to tempo as well as difficulty of reading.

The so called German system of pedalling—that is, the use of the toe of the foot wherever practicable—has been discarded in favor of the easier and surer French and English system of alternate toe and heel, playing the upper part of the keyboard so far as possible with the right foot and the lower part with the left. This method insures not only greater reliability, but also allows a smoother legato, and it is not wanting in clearness when properly practised.

We sincerely hope that this "Organ Student's Bach," together with all good editions of the great composer's works, will have an enormous vogue. If there is any hope of saving the magnificent church organ from degenerating into a collection of pretty whistles and pipes, bird twitting, lamb bleating, and bell tinkling, it is the continued study of Bach which will be the means of salvation.

**Jul Heinr. Zimmermann, Leipzig.**

"ERSTE SUITE," FIRST SUITE FOR TWO PIANOS (FOUR HANDS). By Hugo Kaun, op. 92.

This modern suite contains but three movements: "Markische Heide" in D minor, "Abendstimmung" in B flat, and "Menuett" in D. It is a work of moderate difficulty which is well within the powers of any two pianists of average skill. The interpretation of serious composition like this, and which is full of expression marks of all descriptions, will be more troublesome than the actual notes are. "Abendstimmung" begins and ends with a clever fugato in which the composer has happily welded good, solid counterpoint and modern harmony.

In the "Menuett" the composer has put most of the technical difficulties of the suite. But there is a melodic grace about this movement which will compensate the performers for their labor of love in learning it.

**G. Schirmer, New York.**

SIX COMPOSITIONS FOR VIOLIN AND PIANO; Musical Period No. 1, C sharp minor, Musical Period No. 2, A minor, Prelude in B major, Romance in C minor, Scherzo Giocoso, Siciliano. Composed by Albert Spalding.

There is much music written by composers who do not understand the violin and there is more by violinists who are not expert composers.

In these six new compositions by Albert Spalding we find good much which is perfectly adapted to the fingerboard, for the good reason that the composer is one of the most eminent violinists now before the public. Albert Spalding's knowledge of the piano is also much in evidence in the thoroughly effective accompaniments.

Neither the violin part nor the accompaniment are to be played by unskillful performers, but the piano part is not as difficult as the violin part.

Musical Period No. 2 is not so difficult, however, and will be of more service to the average student.

The prelude is particularly rich in modern harmonies, and the scherzo giocoso is a veritable witches' frolic full of quips and pranks of dazzling brilliancy and caprice.

In the siciliano, the composer has kept his melody simple and made his harmonies moderately elaborate, producing a work that is comparatively easy to play when once it has been learned.

The composer has had much success and highly flattering press notices for these works whenever he played them in various European cities. They are a welcome addition to the constantly growing accumulation of high class American works.

"FIVE HUNGARIAN MELODIES FOR PIANO SOLO." By Rafael Joseffy.

We have read and re-read these works with particular interest because of the high position Rafael Joseffy holds in the piano world as a virtuoso who has practically given up concert work for teaching, and who is so busy as a teacher that his delightful gift as a composer is so seldom

exercised. Needless to say a legacy of such works as these would keep the reputation of a pianist before the world long after he has retired altogether from musical and mundane affairs.

We strongly recommend these melodies to the attention of pianists. They are short, full of atmosphere, fine feeling, and not at all difficult. Altogether they fill only five pages and they make worthy musical companions to Chopin's prelude.

**G. Parmentier, Paris.**

"TROIS MÉLODIES," THREE MÉLODIES. By G. E. Shea.

We have but one regret when we read these melodious and very vocal songs by G. E. Shea, namely, that they are published without English words.

As French songs, however, they meet with our heartiest approval. Not only are they musically attractive, but they contain many cleverly written passages of harmony, with an occasional touch of canonic imitation between the voice and accompaniment.

Jeanne d'Azconia is the name of the authoress, and the songs are called "Printemps," "Malgré toi," and "Soir de Décembre."

We shall be glad to review these songs again and at greater length if they are put on the market with English words and made of practical service to the vast majority of our readers.

**Boosey & Co., New York and London.**

"SONGS OF BRITAIN," SELECTED AND EDITED BY FRANK KIDSON AND MARTIN SHAW, WITH ACCOMPANIMENTS FOR PIANO. By Martin Shaw.

In this collection of one hundred songs, the editors have put what appears to their triune judgment to be most deserving of unfamiliar as well as popular tunes of England, Wales, Scotland, and Ireland.

Frank Kidson says that "the selection of songs here presented does not include certain well known favorites, for the simple reason that these have been so frequently reproduced as to be easily available. Instead, we have preferred to bring forth from obscurity a large number of very beautiful songs that have hitherto escaped modern notice, and some which have not been republished since their original issue.

"The tunes in this collection are old, though of varying degrees of antiquity. While these have been subjected to no alteration, it has been found necessary here and there to modify the words belonging to them. I have done with much reluctance, and have interfered as little as possible with the songs, having in view their modern practical usage. This interference has chiefly taken the form of abbreviation into reasonable singable limits."

Martin Shaw says: "The melodies in this book speak for themselves. It is enough to say that they have been taken from good sources, and that I have not altered a note of them."

We are glad to see the genial old part song of 1250, "Summer is Coming In." This song is not merely from the oldest known musical manuscript, but is full of that rollicking spirit and spontaneous melody which distinguish the popular works of Arthur Sullivan, written six hundred years later. In this present edition the thirteenth century words have been modernized.

The original lines:

Sumer is icumen in  
Lhude sing Cuccu,  
Now appear in the more readable form,  
Summer is a-coming in  
Loudly sing cuckoo.

We find this collection of one hundred songs of Britain a correct and perfectly reliable work of reference for antiquaries and a practical volume for those singers who want trustworthy arrangements of old songs for concert purposes.

**Ernst Eulenburg, Leipzig.**

"TRÄUMEREI AM GARDA-SEE," A CELLO SOLO WITH PIANO ACCOMPANIMENT. By Frederick Preston Search, op. 2.

This reverie by the brilliant American cellist, Frederick Preston Search, has a suave, easily remembered melody which will help to give the composer a reputation among those who may never have the opportunity of hearing the cellist. In this pleasing reverie the composer has relied entirely on the charm of his simple melody and has refrained altogether from passages of display and mere trititious ornament.

Short works of tuneful attractiveness are none too plentiful and it is to be hoped that this "Reverie of the Garda-See" will be sufficiently successful to warrant Frederick Preston Search in developing his talents as a composer.

**Piano Recital at MacDowell Club.**

As chairman of the music committee of the MacDowell Club, New York, Walter Bogert announces a piano recital by Harold Henry, at the club, on the evening of March 31.

**Harriet Ware in Portland, Me.**

The Rossini Club, of Portland, Me., gave "A Morning With Harriet Ware," Miss Ware herself appearing, assisted by Ernest J. Hill, tenor, and members of the club, at Pythian Temple, February 12. This club is noted as being the oldest women's club in existence, made up of distinguished women. Following was the program: "Joy of the Morning" (poem by Edwin Markham), "Hindu Slumber Song" (poem by Sarojini Naidu), "Tis Spring" (poem by J. Montrose Moses), Miss Noyes; "Alone I Wander" (poem by Harry Forsyth), "Persian Serenade" (poem by Bayard Taylor), "Highland Joy" (poem by Cale Young Rice), Ernest J. Hill; "Moonlight" (poem by Arthur D. Ficke), "The Call of Rādhā" (poem by Sarojini Naidu), "Sunlight Waltz" (poem by Helen Holcombe), Miss Sawyer; Piano: "The Valley," "Song of the Sea," Miss Ware; "The Oblation" (poem by Charles A. Swinburn), "Boat Song" (poem by J. Montrose Moses), "Mammy's Song" (poem by Janet Spencer Porter), Miss Rice; "The Last Dance" (poem by Frederick Martens), "Wind and Lyre" (poem by Edwin Markham), Miss Shaw; "The Cross" (poem by Edwin Markham), Ernest J. Hill; "A Day in Arcady" song cycle, poem by J. I. C. Clarke), "Spring Morning," "Seas of Noon," "Good Night," sung by twelve solo voices from the Rossini Chorus.

Of this affair the local press said:

This distinguished and famous composer was at the piano for all of the eighteen numbers, including the piano solos, of the morning's program, all of which were executed without a note of music, this wonderful accomplishment calling forth many words of praise from the delighted audience, who found it difficult to adequately express the admiration felt for this artist who so sweetly and unassumingly graced the enjoyable affair.—Daily Eastern Argus.

Those who attended the Rossini Club recital yesterday morning declared the program a rarely beautiful and artistic one in every particular. Harriet Ware was at the piano and the program was made up wholly of her own songs, so that the recital was not only splendidly satisfying but quite unusual, for it is not often that Portlanders have such a golden opportunity as was offered upon this occasion.

Her readings of her songs, lovely as they are of themselves, the audience could not fail to perceive and receive much that was individual and new, and this was a delight of itself, and then in her solos they were impressed still more by the charm and delicacy and distinction of her art. She is temperamental to a degree and, though there is always an artistic withholding and restraint, wonderfully beautiful effects are secured that appeal both to the intellect and the emotions. Her writings and readings are wholly in harmony with her personality, which is charm of an elusive

quality when it comes to description, but which is immediately recognized and strongly felt by all who come within the range of her influence.—Portland Press. (Advertisement.)

**Max Kalbeck Praises Maurice Aronson Pupil.**

Mary Wildermann, a young American pianist, was heard in Vienna by the famous Brahms biographer, Max Kalbeck, who writes of her as follows:

A few days ago the American pianist, Mary E. Wildermann, was heard in her own recital. The young lady, an imposing Valkyrie of the piano, which swung herself upon a magnificent grand into the Walhalla of fame, tried her united abilities on the classics of the piano forte, from Ph. E. Bach to Liszt, with captivating success. We were very much interested in the pieces of Ph. E. Bach, which brought to honor the predecessor of Beethoven. In the Waldstein sonata Miss Wildermann displayed a remarkable technic and in the songful parts of this work the noble attitude of her playing was recognized.—Max Kalbeck, in the Neues Wiener Tageblatt, December, 1913.

Mrs. Newriche—I believe our nextdoor neighbors on the right are as poor as church mice, Hiram.

Mrs. Newriche—What makes you think so?

Mrs. Newriche—Why, they can't afford one of them mechanical piano players; the daughter is taking lessons by hand.—Puck.

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